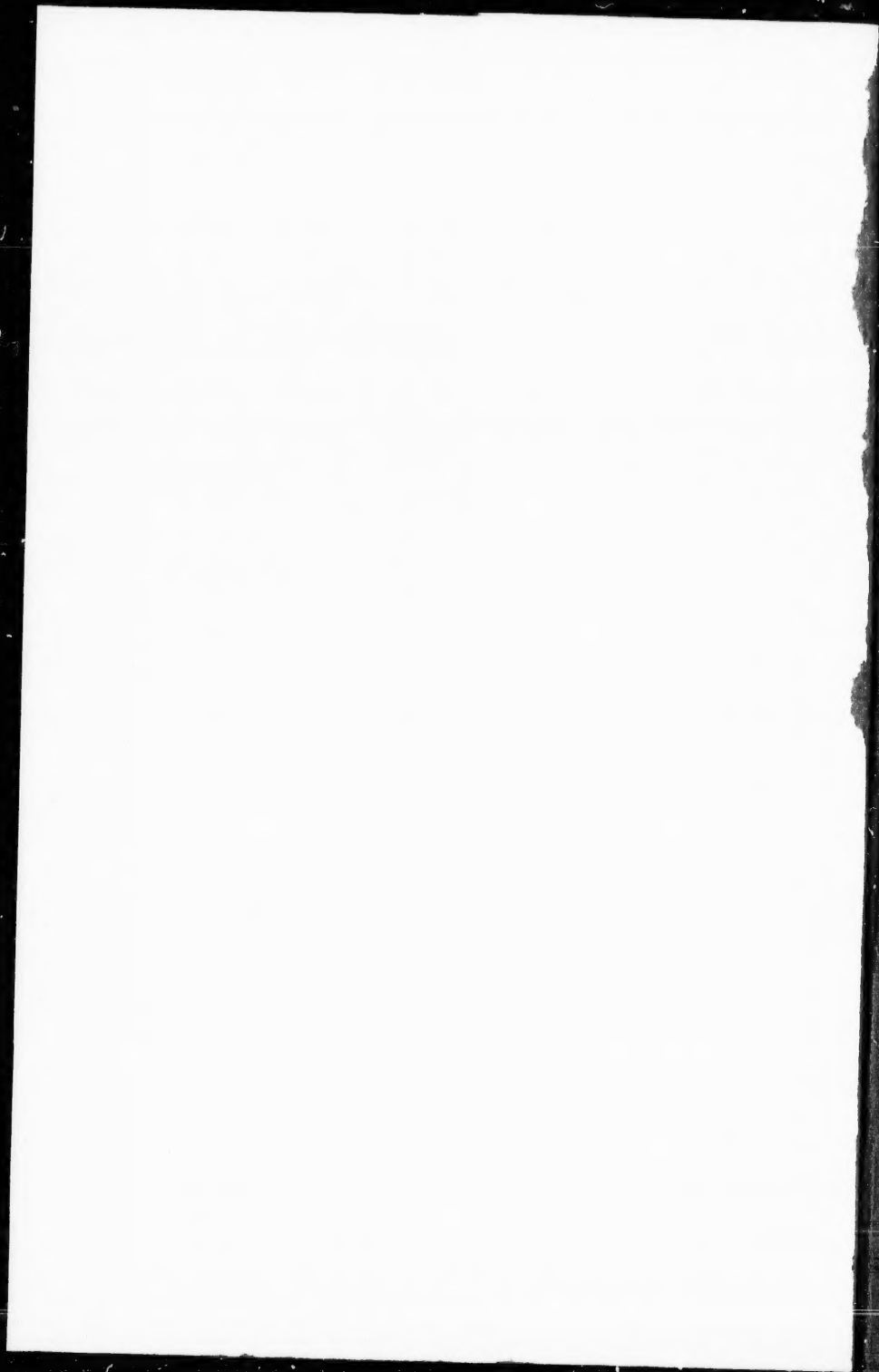




The De Brisay
Analytical
FRENCH METHOD.

A SCIENTIFIC SYSTEM OF ACQUIRING A THOROUGH
CONVERSATIONAL AND LITERARY KNOWLEDGE OF
THE FRENCH LANGUAGE.

EMBRACING A VOCABULARY OF SEVEN THOUSAND WORDS.

BY

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IN FOUR PARTS.

PART I.

ACADÉMIE DE BRISAY.
OTTAWA, CANADA, & OGDENSBURG, N. Y.

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[Our 'FIRST STEP IN FRENCH' should be studied before this book.]

INTRODUCTION.

IS it not strange that in the last hundred years—which has witnessed such tremendous strides in nearly all the arts and sciences—so little has been done towards facilitating the acquirement of languages? It is strange, especially when we consider the many attempts that have been made in that direction. Books by the score have been written on the subject. Latin, Greek, French and German grammars have been published, until now there are almost as many different text-books on teaching languages—new methods so called—as there are students of language. Nearly every college can boast of a professor who is the author of a Greek or Latin grammar. And yet what is the excuse for all these works? They are one and all servile copies of the first grammar written two thousand years ago by a Greek named Dionysius Thrax. One author will present the Latin verb first; another the *noun* first and the *verb* last. A third having found by experiment that if a noun and adjective are placed together, they may be more easily mastered than by taking each separately, imagines he has made a discovery which calls for a new work on Latin grammar. A look through the long rows of Greek and Latin grammars, which are to be found at any large second-hand book store, will be sufficient to convince one that the most important differences in all these works are to be found on their covers.

And what I have just said in regard to the works on Latin and Greek, applies with some modification, to the works which have been coming from the press for the last fifty or sixty years on French, German, Spanish, etc. Since Ollendorff first published his "NEW METHOD OF LEARNING TO READ, WRITE AND SPEAK A LANGUAGE IN SIX MONTHS," books upon books have been published on exactly the same plan, which might all be labelled *Ollendorff*. Some authors have even gone so far as to steal his sentences; and we wonder greatly at this, for Ollendorff's exer-

cises contain the most nonsensical sentences that were ever constructed or imagined by the human mind. Thus, page after page does he treat us to composition like the following :

"Have you my ass's hay or yours? I have that which my brother has. Has anyone my good letters? No one has your good letters. Has the tailor's son my good knives or my good thimbles? He has neither your good knives nor your good thimbles, but the ugly coats of the stranger's big boys."

How can we account for anyone supposing that trash of this kind would ever acquaint one with a language? The answer is simple enough. Ollendorff and his slavish imitators, like the numerous writers on Latin and Greek grammar, laboured under the mistaken idea that to know the principles of a language—*i. e.*, its grammar—was to know the language itself, and as the meaningless sentences above noticed illustrate principles of grammar just as well as though they had been the utterances of divine wisdom, it is not difficult to understand why they should have been invented by Ollendorff, and later copied by authors who can do nothing original—not even improve on such a sentence, as "Have you your ugly iron button?"*

But even should we change every one of Ollendorff's sentences, and introduce in their place sensible matter (and this has been done), we would still fail to learn a language by such a method, without spending at least half a life-time at the work.

French is a language which is taught in most of the English schools of America. In the English colleges of this country certainly a great deal of time is spent on the language. Yet how many of that large number who graduate yearly from these

*The following passage is from Mr. Du Maurier's famous "Trilby."—"It was Lambert, a youth with a singularly facetious face, who first woke the stillness with the following uncalled-for remarks in English, very badly pronounced :

" 'Av you seen my fahzere's ole shoes? ' "

" 'I av not seen your fahzere's ole shoes! ' "

"Then, after a pause,

" 'Av you seen my fahzere's ole 'at! ' "

" 'I have not seen your fahzere's ole 'at.' "

The meaning and humour of this passage will not be lost to those who have studied even a page of Ollendorff or his imitators.

institutions of learning have even a fair grasp of French? If we except those students who have lived for some time among French people, and thus learned to speak the language, the number is indeed small.

But it is not necessary to press further this matter. Many writers within the last ten years have demonstrated the absurdity of attempting to learn a language from precepts. Nay, more, they have not only torn to pieces the absurd system noticed above, but have introduced new methods so called, now generally known as "The Natural Method," "The Object Method," "The Conversational Method," or by the names of the authors who claim to have invented them. These new methods though differing in minor details, are one and the same system of teaching a language, and the correct name for that system—if indeed it can be called a system—is "The Natural Method."

But what is this "Natural Method?"

The reader has probably heard of it at least, if he has not studied it; for of late it has been much advertised, not only by its many authors (for many claim it as their own discovery), but by a host of men and women who, finding themselves unable to make a living at anything else, have suddenly developed into "professors of languages."

All that is required to be a successful teacher of French by the "Natural Method," is to be able to speak the language fluently, and the less one knows about English, the more capable and wonderful a teacher is he considered to be. Here is one profession in which ignorance counts for much, and in which learning is at a discount. The ambitious student never seems at all puzzled to understand how a method which is to acquaint him so easily with French has failed to acquaint his *teacher* with English.

But let us glance for a moment at the method itself. The professor points to a chair and says, "*C'est la chaise*;" to the door, and says, "*C'est la porte*." He then puts the question, "*Qu'est-ce que c'est?*" and the pupil replies, if he can, "*C'est la chaise*," or "*C'est la porte*." The professor opens the door and says, "*J'ouvre la porte*." Then to the question, "*Qu'est-ce que je fais*," the pupil replies, "*Vous ouvrez la porte*;" and so on in this way, using no English at all, the meanings of words are

conveyed to the student through *objects* and *actions*. We see then, why the method has been called the "Object Method." It is certainly more or less in this way that a child learns his mother tongue, and that, indeed, is the boast that is made for the method by its authors and teachers.

But how does a child learn its mother tongue?

Did the reader ever ask himself how long it took him to learn his mother tongue? He did not learn it in six months. In six years he learned it very imperfectly; and, perhaps even now he may not know it any too well. And yet he followed faithfully all along the "Natural Method." He devoted, not *two* hours a week for six months to the method, but *ten* hours every day of his life for years. Look at the child in your own home. From early morning till late at night he hears nothing but English spoken around him. Such sounds as "Don't do that," "Come here, dear," "I'll whip you now," he perhaps hears fifty times a day. It is not to be wondered at that at last he becomes able, not only to understand these sounds, but also to utter them himself. He hears also many other phrases of a different kind, such as "a strange notion," "a terrible accident," "it's only human nature," etc., but these sounds fall without effect upon his little ears, for though he may repeat many of them, he does so after the manner of a parrot—without the least conception of what the phrases mean. These words represent *abstract ideas*. They are not the names of *objects* which the child sees and hears about him; they do not indicate the relation of these objects to one another; they are not the language of the child, but of the matured mind.

What is the language of the child? The names of common objects (*man, room, door*, etc.), the names of some of the patent qualities of these objects (*big, small, red*), and the names of the common *actions* of these objects (*cries, falls, swings*). No one thinks of saying to a child, "What is your idea of justice?" or "Is consistency a virtue?" although many such phrases as these children sometimes hear and learn, but which they cannot understand.

Language is then of two kinds—(1) the language which the child learns and speaks, and which even horses, dogs, etc., learn

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more or less to understand, and (9) the abstract language used by adults, whether educated or not, and, of course, still more by literary men and women.

If then we are asked by what method does a child learn his mother tongue we reply that a child *as a child*, learns but one portion of his mother tongue, and that portion is drilled and drummed into him from morning till night for weeks and months and years. Were a child allowed to hear the human voice but two or three hours a week, it is probable he would know little of his mother tongue at the age of seven or eight.

Does it not seem strange, therefore, that an imperfect imitation of this *natural method*—which, like all of nature's methods, is slow and steady, accomplishing its work only in time—should be thought so efficacious a means of teaching a foreign tongue to the adult man or woman already in possession of one or more languages. It is useless to argue that it is the *natural method*. Limit Nature to *time* and she can accomplish nothing. All the inventions of the age are nothing, if they are not evidences of man's impatience with Nature, and of his unwillingness to follow her slow footsteps.

A child can only learn by the "Object Method" We have not only to teach him a language, we have to teach him to think. He might hear the word "high" a hundred times and attach no meaning to this sound until you have shown him that the picture on the wall which he asks for is too *high* for you to reach. Perhaps even this might fail to convey to him the meaning of the word, and some other meaning for weeks would be given to it—until some day the true meaning of the word would come to him.

But, because a child has no other way of learning the meaning of sounds, is this any reason why a teacher, in order to illustrate the meaning of the word *haut*, should run about jumping up on chairs and tables, leaving his pupils in doubt as to whether *haut* means "big," "high" or "crazy?" But if the *object method* is a bungling way of teaching an adult the meaning of words like *haut*, *long*, etc., it altogether fails when it comes to deal with abstract terms. A professor might jump about all day, making signs and faces, and yet fail to convey to his class the meaning of words like *amitié*, *grossier*, *bonté*, and

all those abstract terms, which, though excluded from the language of the child, are used by the educated and uneducated alike in almost every sentence.

It need hardly be said that the "Object Method," (or "Natural Method") does not acquaint one with the scientific principles of a language. Grammar is something which the exponents of that method have a great contempt for. They refer us to the child again, and say, "A child knows nothing of grammar, and yet he speaks without hesitation."

It is a mistake to suppose a French child knows nothing of grammar. He may not know any grammatical rules, but he knows when to use *un*, and when to use *une*; when *le*, and when *la*, and many other points of grammar, which no student is able to learn by simply hearing French spoken a few hours a week by his teacher. And, in regard to pronunciation, the *natural method*, pure and simple, does not do for the adult what it does for the child. Ten years' study of French by the *natural method* will leave the student pronouncing the French *t, d, n*, etc., exactly as he pronounces these letters in English. And why? Simply because instead of using means to combat *nature*, he has allowed her to have her way. In five minutes he might have been shown the position of the tongue in the articulation of these consonants, and with a little practice, he could have pronounced them perfectly.

If it were possible to acquaint a child with more of the principles of a language, while he is learning to speak that language, does any one suppose his progress would not be much more rapid than it is? If it were possible for his young mind to grasp those principles which have to be taught to him later on at school, would not an immense amount of time be saved? And yet we are told, that to the adult who can grasp and understand these principles, we must not teach grammar until he has first learned the language *naturally* like the child—that is imperfectly, without method and without guide.

There is nothing in grammar to impede one's progress with a language, but everything (when properly taught) to help one in understanding a language. To attempt to learn a language without being guided by any of its principles, is like attempting to build a house without a plan.

Indeed, the Roman language-teachers—the men who taught Greek to the Roman youth—were not long in discovering this fact. In the days of Caesar, Greek was spoken and studied in Rome far more than French is spoken and studied in London to-day; and it was to facilitate the study of the Greek language that the first grammar was written. Dionysius Thrax was not a philosopher, but a language-teacher. The grammar which he wrote was found to be a wonderful help to the Roman youths, and all who pursued the study of Greek; so much so, that similar works soon followed on Latin grammar—and these grammars have been little improved on to the present day.

Is it not strange then, that any set of men should now be found advocating a return to a method which the Roman youths and teachers found imperfect and ineffacious, and should despise the very helps which the Romans hailed with delight? It is strange, and yet the fact is easily explained.

When Dionysius wrote his work on Greek grammar, he never intended that Greek was to be studied through it alone. It was meant to contain simply the guiding principles to aid the student in the study of the Greek *language*. And the same may be said of the grammars which followed his. Modern teachers seem to have mistaken the meaning and intention of the ancient grammarians, and instead of following up the teaching of a language by a reference to its principles, they have confined themselves to the teaching of these *principles*, using only the language as a means of illustrating them. When a student is taken through long lists of sentences like, *Avez-vous vu le vieux chapeau de mon père? Non, je n'ai pas vu le vieux chapeau de votre père, etc.*, it is principles of French grammar he is studying, and not the French language.

It will be understood then how natural is the recent movement against the study of grammar, and how easy it is to imagine that grammar is a hindrance rather than a help to one in the study of a language. To study a language without its grammar is certainly a great deal better than to study grammar without the language to which it belongs; and so, while the "Object Method" cannot be regarded as suitable for any but Kindergarten classes, it must be acknowledged to be much superior to the absurd system which for so long a time has held a place in

our schools. The books used in the schools of France for the study of English follow the old system, and students are made to decline English nouns, naming their cases as in Latin. English persons may smile at such an absurdity provided they have not been guilty of similar folly in their attempts to master Latin and French.

The way in which my "Analytical Latin Method" has been received by students and teachers, and the gratifying results which have invariably followed the study of Latin by this method, is a proof, I think, that the principles of a language to be understood and appreciated must be *uncovered* and *seen* in the language itself. Since the publication of that work, I have not found a single student following the method who did not express both appreciation of the beauty and logic of the Latin language, as well as surprise at the short time in which the language could be learned. I do not hesitate, therefore, to adopt this same Analytical Method in teaching the scientific principles of French.

A method for French, however, would not meet the needs of the present day, if it did not, above all else, enable one to speak the language.

And now, what constitutes the difference between *speaking* and *writing* a language? It is this: in writing we have time to think out and compose the constructions we use; when we speak we make use of constructions that are *ready-made*. When you say "Good morning! It's a nice day!" it must be evident that you do not weave this sentence out of the several ideas—*good, day, morning, nice*, etc. The construction was made for you long before you were born, and handed down to you by your parents, and you now use it as a *unified expression*, no more thinking of its component parts than you think of the letters M-A-N when you utter the word *man*.

Now speaking a language is little more than uttering these ready-made expressions. If we say it is the intellectual act of connecting together two or more of these stereotyped expressions, we shall have given a fair definition of what ordinary conversation is.

Listen but for a few minutes to any English person and you will hear expressions like this: "*It's-just-a-question-whether,*"

"*I'd-like-to-know-why*," "*He's here*," "*He-did-it*," etc. Now, the intellectual element in conversation consists not in uttering any one of these expressions, but in connecting two or more of them together. And hence it is that we never see a person pause and scratch his head in the middle of one of these ready-made constructions. Never do we hear—"It's just—a-question—whether—he—did it," though we might hear every day, "*It's just-a-question-whether—ah—whether—ah—he-did-it.*" The mind is exercised in connecting together the two *ideas*, but not in forging together either of the constructions which express those ideas. The two constructions are ready-made, and the mind selects them with as little effort as though they were two single words.

But where are these constructions stored? How are they preserved since they have so little in common with the intellect?

They are preserved in exactly the same way in which any combinations of movements, such as the movements in walking, dancing, playing the piano, juggling, etc., are remembered. The motor nerves and the muscles of the body, are capable of being impressed in such a way that movements which they have once set up, they reproduce with greater ease a second time, and with each reproduction, the *habit* becomes more fixed and stable, until at last the movements are performed automatically (or with the slightest provocation) and unconsciously. It is for this reason that we often recite verses without knowing what we are saying; it is for this reason that we can use long combinations of words, grammatically constructed, without the slightest effort; in short, it is for this reason that we can speak a language; and fluency of speech varies in proportion as the motor nerves have or have not been firmly impressed with and accustomed to these combinations of movements.*

Now there is but one way to train the motor nerves to these combinations of movements, and that is by practice—by frequent repetition of the same combinations. Before the student may utter with fluency and ease, such expressions as, *Est-ce que vous avez froid aux pieds? Ça me fait de la peine, etc.*, he will

*I have gone more fully into this subject in the introductory pamphlet on my "Analytical Latin Method." See chapter on "Motor Memory."

require to repeat them several times. But with such practice, fluency and ease will certainly result.†

Here then is the second principle which we must follow if we wish to master a language—repetition of its fixed constructions.

But there is a third principle, not less important than the two preceding. We have seen how the grammar of a language must be learned, and we have seen how we can speak a language, provided we have the vocabulary. And now, how can we acquire that vocabulary? How are we to remember all these new sounds for objects, actions and qualities? Can they too be handed over to the motor nerves? No; they must be grasped by the intellect.

The acquiring of a vocabulary has always been a serious task for the student of languages. What student has not wished that there might be such a thing as sugar-coated language-pills, to be taken in doses of ten, or twenty every night before retiring, and which would leave his mind enriched with as many new words in the morning? If we had but some such invention as that, this nation would soon be a nation of linguists.

As far as I know, words cannot be got into the mind by any such process as that just suggested. I have, however, another method to offer the student which will prove little more of a tax on the memory, and which certainly will be less hard on the stomach.

What are words?

When a new invention is brought out, and the inventor desires to give it a name, does he make a leap in the air, give utterance to some strange sound unheard of before, and adopt this sound as the name of his invention? Of course not; because such a name would convey no meaning to anyone. If no appropriate name exists to describe the invention, a new name is manufactured by means of one or more words already existing, and we say a new word has been *coined*. Now this process of making words out of words, which we see going on to-day in English and French, has been going on since the very birth of these languages. French did not always possess the vocabulary

†It is probable that the lingual nerves are more easily impressed by fixed combinations of movements than the motor nerves of any other part of the body.

it has to-day. And yet it has *created* no new words. New words have grown, have evolved naturally, or have been consciously manufactured out of old ones, but no new *elements* have been created. Such words as *brassard* (armor for the arm), *brasée* (armful), *brasse* (fathom), *embrasser* (to embrace), *embrassade* (embrace), etc., are all from the one word *bras*, and would not exist had the parent *bras* not first existed.

I remember some foolish young people, who, dissatisfied with both French and English, because too many persons could understand these languages, resolved to invent a language of their own. They created a few words, but did not get much further, for they soon found out they could not remember their own *creations*. And why was this? Because the sounds they adopted as the names of things, actions and qualities, were barren, lifeless sounds, without meaning. Had nations attempted to make new languages on this principle, they would have failed just as certainly.

What is the meaning of the word *embrasser*? To infold in the *bras*. And what does *brasse* mean? The length of two *bras*—i. e., a fathom. And *brassard*? A piece of armor for the *bras*. So the word *branche* means the *bras* or arm of a tree; and from this word we make *branchu* ("branchy") *branchage*, and *brancard* (a barrow made of two branches).*

What a beautiful thing is language! And yet how simple! Out of a single form what a family of words! How full of life and meaning are these words, and how easily remembered? But curiosity will lead the reader to another question. Where did these root-words like *bras* come from? Did French create them? No; they were transmitted to the Gauls by the Romans. French is simply a development of popular Latin. In fact, it is difficult to say at what period in the history of its development, it should cease to be called *Latin* and termed *French*. Out of about 4,000 Latin words, the every-day vocabulary of the Roman soldiers and the common people of the Roman Empire, have grown and evolved, by the process already described, nearly 8,000 French words. That is to say, 4,000 Latin words have grown to 12,000 in French.

*Not only are the meanings of the words thus learned easily remembered, but so also is their pronunciation and orthography.

But it is not necessary to know these 4,000 Latin words in order to appreciate fully the 12,000 words which form the basis of popular French. And now let us see why.

We must not forget that Latin, at the time of the dissolution of the Roman Empire, was a fully developed language, just as French is to-day, and that the process of forming words from words had been going on for several centuries in Latin. Thus from the word *pedem* (*foot*), the Romans made *pedica* (*foot-snare*), which gave in turn *impedicare* (*to ensnare or fetter*); and these derivatives go to make up most of the 4,000 words before mentioned. But as we have little to learn from derivatives, we may pass them over, and instead of referring the French *piège* (*trap*) first to *pedica*, (which is only its old form), we may refer it directly to *pedem*. And so if we thus treat French and Latin as one language—and there is no break but *time* between them—our 4,000 Latin roots will dwindle down to about five or six hundred. It may be important to the philologist to know that certain words are entirely of French growth, and that others existed before the birth of the French language, but for ordinary purposes it matters little whether such a word as *piège* is the direct offspring of *pied*, or whether the Latin *pedem* first yielded *pedica*; for *piège* is *pedica* mispronounced.*

But these 500 or 600 roots which form the basis of Latin have given us more than the 4,000 French words, which have now grown to 12,000. For the savants of the 16th century finding the French language too poor to express their ideas, rushed headlong into Latin, and taking from that language hundreds upon hundreds of words, used them as French, with scarcely any change in their form and meaning. And since the 16th century classical Latin words have been flowing into French more or less steadily, and at the present day the stream flows on with redoubled energy. Thus it is, then, that while *pedem* has given such forms as *piège*, *piéton*, *empêcher*, etc., it is equally the parent of such words as *pédale*, *bipède*, *expédition*, etc., pure Latin

*We can go still further: a few Low-Latin roots are of German origin, and in many cases these German roots have allied forms in Latin; in such cases we can disregard the German altogether, and take the allied Latin form. Thus, *patte* (*foot*), is probably of German origin, but the German root, *pat*, is the same word as the Sanscrit *pada*, the Greek *podon*, the Latin *pedem*, and French *pied*.

words taken into French, but whose meanings are not seen in the Latin originals (*pedalis, expeditio*), but in the root *pedem*, from which these originals grew. We see then that about 500 or 600 roots have given over 20,000 French words—or almost the whole French language.*

Now, few students will care for such a vocabulary as this; for many of these words are seldom used. If we desired to know them all it would not be a very difficult matter to do so, but we will be satisfied with about a third of that number—and that is more than most writers use in all their works.

Shall we then follow any system in learning these words?

We know that the methods in use at the present day follow no system—and we also know the result. Who would think of trying to master Euclid's Geometry by selecting propositions here and there at random from his system? And yet, have we not seen that words are related to each other by a perfect system? This being so, they cannot be properly understood or even remembered to any great number when learned as isolated sounds.

On the other hand, if we take them in connected groups—in families, if you will—a dozen words can be learned with almost the same effort as one. And 500 families of 12 give a vocabulary of 6,000 words.

When a student is made to memorize *épicer* (*grocer*) before *épice* (*spice*), or *brasserie* (*brewery*), before *brasser* (*to stir*), or *panier* (*basket*), before *pain* (*bread*), he is surely being made to learn a language backwards—nay, he is being made to study a lot of meaningless sounds, void of all interest. On the other hand, to learn a language, not as a child is obliged to learn it, but as the nation made it and learned it, is not a labor, but an exercise, interesting, delightful, and above all, beneficial.

No doubt the nursery can teach us many interesting facts about language and how it should be learned, but language is

*French, also, has a number of words of German origin, and some learned words of Greek origin. Many of the Latin words which have come into French since the 16th century are used in literature only, but journalism has done much to popularize a large number of these words, and they seem to be replacing many of the older words even in the conversation of the uneducated. D

not made by children ; and he is a narrow-minded philosopher indeed, who would shut himself up in a nursery, watch the persistent efforts of young children to speak, and from these observations alone found a system by which to teach the adult mind a foreign tongue. A whole generation cannot teach us what a language is, and the history of a nation leaves still much untold.

Much stress is laid by the exponents of the Natural Method on what they call *thinking in a foreign language*. I do not wish to deny that to a certain extent they enable a student to discard his mother tongue. As far as a few familiar objects are concerned, one can hear the foreign words, and think of the objects they represent, without first thinking of their English names. And the same thing may be said of a small number of verbs and adjectives. But true thinking in a language is more than this.

How many English persons can feel the force and meaning of words like *amitié*, *effronterie*, *grossièreté*, *embellissement*, *agrandissement*, etc.? They may imagine they are thinking in French when they use these words for their conceptions of the English *friendship*, *effrontery*, *coarseness*, *embellishment*, *aggrandizement*, etc., but until they can from the idea *belle* lead themselves in thought to *embellissement*, from the idea *grand* to *agrandissement*, from *front* to *effronterie*, from *ami* to *amitié*, etc., they will have to lean on English for their abstract conceptions, and do their philosophizing in their own language.

It hardly needs be pointed out that the method followed in this work will lead the student at once to think in French. *Brasse* is a word which when learned with *bras*, has far more force than the meaningless English sound *fathom* ; and who is there who will not better appreciate the English *embrace* when he learns that it means to take in the *bras* ?

What a dead thing is English compared with this language, whose words reveal so beautifully their living elements ?

It would be an exaggeration to say that the student, after studying these lessons, would find himself thinking in French when attempting to speak English ; but we can safely say at least, that he will on completing this course, have a scientific knowledge of French, a grander conception of what language is, and a truer appreciation of his mother tongue.

PREMIÈRE LEÇON.

(In this Lesson the final consonants when naturally silent are printed in italics. When a consonant which is by nature silent is to be pronounced before a vowel of a following word, the sign— is used. Hints on pronunciation are also given in the marginal notes. For further information consult our "Key to French Sounds.")

La table. (<i>ta-bl</i>)	La fille. (<i>fi-y</i>)	La tête. (<i>têt</i>)	La fumée. (<i>fu-mée</i>)			
<i>The table.</i>	<i>The girl.</i>	<i>The head.</i>	<i>The smoke.</i>			
Le bras. (<i>brâ</i>)	Le nom. (<i>non</i>)	Le pied. (<i>pié</i>)	Le cou. (<i>cou</i>)	Le champ. (<i>chan</i>)	Le feu. (1) (<i>feu</i>)	le la l' = le or la
<i>The arm.</i>	<i>The name.</i>	<i>The foot.</i>	<i>The neck.</i>	<i>The field.</i>	<i>The fire.</i>	
L'épine. (<i>lé-pine.</i>)	L'échelle. (<i>lé-chèl</i>)	L'homme. (2) (<i>lome</i>)				dans (<i>dan</i>) le champ (<i>chan</i>)
<i>The thorn.</i>	<i>The ladder.</i>	<i>The man.</i>				

La fille est (*is*) dans (*in*) le champ. L'homme est aussi (*also*) dans est (*e*)
le champ. et (*e*)

Je vois (*I see*) la tête de (*of*) l'homme et (*and*) le cou de la fille. Je
vois aussi dans le champ—

vois (*voa*)

Une échelle, une table et un feu. (3)

L'échelle est sur (*on*) la table, et le pied de l'homme est sur l'échelle. un nom
non

Le feu est sous (*under*) la table.—Ah non (*no*)! le feu est derrière
(*behind*) la table entre (*between*) l'homme et la fille. A présent (*now*) un
une

je vois deux (*two*) feux.
L'homme a (*has*) une épine dans le pied. Je ne vois pas (*I see not*) entre (*entre*)
présent (*can*)

(1) **La TABLE** (feminine), but **le BRAS** (masculine): words ending in any letter but *e* (silent) are masculine, because derived from words which were masculine or neuter in Latin. In late Latin, the neuter became confounded with the masc. and disappeared, hence we have no neuter in French. Most nouns ending in *e* (silent) are feminine, being derived from feminine Latin nouns. **Cou** (from Latin *collum*): the Latin *i* often becomes *u* in French.

(2) **L'épine**: for the sake of euphony (sound), we write *l'* instead of *la* or *le*, before words beginning with a vowel (that is, *a, e, i, o, u, y*). So **l'homme** (pronounced *L'OME*, formerly so written), not **le HOMME**, because *h* is silent, and must be treated as non-existent.

(3) **Une TABLE**, a table, but **un FEU**, a fire: use *une* with a feminine noun, *un* with a masc. noun. **Un** is nasal, *une* is not.

pas (pá)
mais (mé)
les (lé)

l'épine, mais (*but*) je vois

les pieds **de** l'homme et

les bras **de** la fille. (4)

Oui (*yes*), je peux voir (*am able to see*) aussi, entre la fille et l'homme,

de la
de l'
du
des (dé)

la fumée **du** feu. (5)

Ah ! à présent je vois les deux feux et la fumée

des (*of the*) deux feux. (6)

à la
à l'
au
aux (au)

Regardez (*look at*) l'homme ; il parle (*speaks*) à (*to*) la fille. Non ; la fille parle à l'homme. Allons (*let us go*) parler **à** la fille. Allons parler **à** l'homme.

Allons **au** champ (*let us go to the field*).

Allons **aux** champs. (7)

voyez (voa-yé)

bien (bièn)

vient (vièn)

certain (tèn)

ou, *or*
où, *where*

là, *the*
là, *there*

Ah ! nous sommes (*we are*) dans le champ. Mais où (*where*) est la fille ? Où est l'homme ? Où sont (*are*) la table, l'échelle, et les deux feux ? Je ne **les** (*them*) vois pas (*see not*). Ils (*they*) ne sont pas ici (*here*). Ah oui ! Je **les** vois. Voyez-vous cette (*that*) fumée ? Cette fumée vient (*comes*) de l'autre (*other*) champ. Cette fumée vient **des** feux dans l'autre champ. Eh bien (*well*) ! la fille et l'homme sont là (*there*) où (*where*) vous voyez cette fumée. (8)

Oui ; ils sont là : je suis (*am*) certain, à présent, que (*that*) je les vois .

(4) **LES** **PIEDS** (plural) : we add *s* to a noun in the plural. Of course if the noun happens to end in *s* in the singular (as *bras*), we do not add a second *s*. Observe that *le*, *la* (or *l'*) become **les** in the plural.

(5) **DU** **FEU** (= **DE** **LE** **FEU**) : in early French **DE** **LE** became **DEL** (as in Italian), and then *l* softened into *u* (see *COU* Obs. 1) which gave **deu** or **du**. So we now no longer write **DE** **LE**, but **du**, though the old form **de l'** still persists before words (masc. or fem.) beginning with a vowel, because it is more euphonious.

(6) **FEUX** (plural) : in early French, *x* (and even *z*) was written indifferently for *s* in the plural of many nouns. Hence some words have retained the old style of plural, viz., words ending in *eu* or *au*. **DES** : **DE** **LES** became **dels**, then **des**, so now we never say **DE** **LES**.

(7) **AU** **CHAMP** (*to the field*) : **à** *le* in early French became **al**, and then *l*, softened into *u* (see Obs. 5) which gave **au**. The old form **à l'** is only used before words beginning with a vowel (as **à l'homme**). **A** *les* became **als**, and then **aux** or **aux**. See Obs. 6.

(8) **De** means *from* as well as *of*. **Des** : why not **DE** **LES** ? see Obs. 6. **Là** *there* ; note the mark over the *a* which distinguishes the word from **la** (*the*). So we likewise distinguish *ou* *or*, from *où* *where*, and *a* *has*, from *à* *to*. The mark over the *v* *vel* does not affect the pronunciation.

là ! les voyez-vous (*them see you ?*) ? Regardez encore (*again*) : mais à présent (*now*) présent je ne les vois pas, à cause de (*because of*) la fumée. Ah, là ! devant (*in front of*) je les vois : l'homme est devant (*before*) le feu, et la fille est derrière la table près (*near*) de l'homme. Les voyez-vous ? Ils sont près de nous (*near us*). Allons dans l'autre champ. Mais regardez

ce champ, regardez cette fille. (9)

Ce champ-ci (*this field here*) est grand (*big*), plus grand (*more large*) que les autres champs, plus grand que ce champ-là (*that field there*). Plus grand ? Ah oui, car (*for*) ce champ-là est très (*very*) petit (*small*).

La fille et l'homme sont dans ce champ-là.

L'homme est grand.

La fille est grande. (10)

Les hommes sont presque toujours (*nearly always*) grands : mais les filles ne sont pas toujours grandes :

elles (*they*) sont presque toujours petites. (11)

Toujours petites ! non, non, cette fille là-bas (*over there*) dans l'autre champ n'est pas petite. Elle est grande, très grande, presque aussi (*as*) grande que l'homme. (12)

Mais où est-elle à présent, cette grande fille ? Je ne LA (*her*) vois pas.

Et cet homme, où est-il à présent ? Je ne LE (*him*) vois pas.

Je veux (*want*) voir la fille ; oui,

Je veux la (*her*) voir (*I want to see her*)

Je veux lui (*to her*) parler.

(9) Cet, ce . . . cette : the old form *cet* contracts to *ce*, except when a vowel follows it (as *CET AUTRE*) : *cette* of course is the feminine form of *cet* (or *ce*).

(10) *Grand* (masc.) referring to *HOMME* ; but *GRANDE* (fem.) referring to *FILLE*. We add *e* to the adjective in the feminine. In English we say, a *big man*, and a *big girl*, but in French we must make the adjective agree with its noun.

(11) *PETITES* . . . *GRANDS* etc. : though the *s* is not pronounced here, it must be written, to make the adjectives agree with their nouns.

(12) *N'est pas* (= *NE EST PAS*) : *pas* always takes before the verb the negative particle *ne*, which however contracts to *n'* before a vowel. Whenever the student meets an apostrophe (as *L' J' N' D'*) he may know then an *e* has been dropped for euphony.

lui
leur

Je veux voir l'homme aussi :

Je veux **le** (*him*) voir.Je veux **lui** (*to him*) parler.je veux
(*I want*)Où sont-ils ? (*where are they*).je peux
(*I am able*)Je veux **les** (*them*) voir.Je veux **leur** (*to them*) parler. (13)

Ah ! je **LA** vois—la petite fille : je **LE** vois—l'homme. Ha ! Ha !
je **LES** vois ! je **LES** vois ! Je peux **LES** voir à présent : je peux
LEUR parler.

y (à)
il y a (*il-à*)

Il y a (*there is*) un feu dans ce champ-ci. Il y a **de la** (*of the
= some*) fumée dans ce champ-là. (14)

Il y a une fille dans ce champ-ci. Il y a **des** (*of the = some*) filles
dans ce champ là.

Oui, il y a **des** filles, **des** hommes, **des** tables, **des** échelles et
de la fumée dans l'autre champ.

es (é)
est (è)être (êtr)
êtes (êf)ils sont (*il son*)
ils ont (*ils-on*)Je suis
Nous sommes

Verb ÊTRE (TO BE)

Tu es	Il est	} (15)
Vous êtes		
Ils sont.		

Verb AVOIR (TO HAVE)

J'ai	Tu as	Il a	}
Nous avons	Vous avez	Ils ont.	

(13) **Lui**, . . . **leur** ; notice that **LUI** means *to him* or *to her* (like Lat. Dative, *illi*), and **LEUR** *to them*.

(14) **De la fumée** (*of the smoke*) = *some smoke* : we could not say, **IL Y A FUMÉE**. The expression **IL Y A** (*there is* or *there are*) is idiomatic. **Ce champ-ci** : **CI** is a contraction for **ICI** (*here*), and is only used as above.

(15) **Tu** (*thou*) is the proper pronoun for the 2nd person sing. The late Roman Emperors spoke of themselves as **vos** (*you*) and were consequently addressed as **vos** (*vous*). This pl. form **vous** gradually replaced **tu** in all cases where respect was intended to the person addressed. **Tu** is still much used in speaking to familiar friends, children, servants, etc.

CONVERSATIONAL EXERCISE.

NOTE.—The student should learn the answers to the questions below, so as to be able to reply without hesitation. It is practice of this kind (for the motor nerves) that will enable him to speak French. The greater the practice, the more fluent and easy will speech become. See Introduction, page 11.

Q.—Bonjour, monsieur, comment allez-vous ? (*Good-day, sir, how go you ? how are you ?*)
(Bon-jour, me-sieu, co-mant a-lé-vou)

R.—Très bien, merci ; et vous ? (*Very well, thanks ; and you ?*)
(tré bien, mèr-si ; é vou) merci

Q.—Que regardez-vous dans ce champ ? (*What are you looking at in, etc.*)
(Ke re-gar-dé-vou dan se chan)

R.—Un homme et sa fille (*A man and his daughter*)
(Un_ome é sa fily)

Q.—Voyez vous les deux feux là-bas ? (*See you the two fires over there ?*)
(Voa-yé-vou lé deu feu la-bà) là-bas

R.—Je vois une douzaine de feux. (*I see a dozen of fires*)
(Je voas une douzène de feu) douzaine
douze

Q.—Combien de feux—douze ? (*How many of fires—twelve ?*)
(Con-biènd feu—douz) deux (deu)

R.—Oui, je vois douze feux, mais pas de fumée. (*but not of smoke = no smoke*)
(Oui, je voa douz feu, mè pàd fu-mée)

Q.—Combien de tables et combien d'échelles voyez-vous ?
(conbiènd tabl é conbiènd déchèl voa-yé-vou) bien (ièn)
combien
comment (man)

R.—Je ne vois pas de tables ni d'échelles. (*no tables, nor of ladders*) (16)
(jène voa pàd tabl ni déchèl)

Q.—Avez vous des filles, monsieur ? (*Have you any daughters ?*)
(a-vé-vou dé fily, me-sieu) ni, nor

R.—Oui, monsieur, j'ai quatre filles. (*I have four girls*)
(Oui, me-sieu jé ka-tre fily) quatre (katr)

Q.—Sont-elles grandes ou petites ? (*Are they big or small ?*)
(son-tèl grand ou-p-tit) moins (moèn)
plus

R.—Elles sont moins grandes que cette fille-là (*less big than that girl*)
(èl son moèn grand ke cèt fily-la)

Q.—Est-ce que vous avez aussi des fils ? (*Is it that you have also sons ?*) (17)
(ès ke vouz avéz ó-si dé fis) la fille
le fils (fis)

(16) UNE DOUZAINÉ DE TABLES ; COMBIEN DE TABLES ; PAS DE TABLES ; A DOZEN OF TABLES ; HOW MANY OF TABLES ; NOT OF TABLES. This construction corresponds to the Partitive Genitive in Latin.

(17) EST-CE QUE VOUS AVEZ=AVEZ-VOUS, HAVE YOU ?

- Q.—Est-ce que c'est votre fils que je vois là-bas ? (*Is it that it is your,*
(ès ke sé votre fis kœj voa la-bâ) etc.) (18)
- R.—Non, monsieur, c'est le fils de monsieur Duval (*No, it is the son*
(non me-sieu, sél fis de me-sieu du-val) of, etc.)
- Q.—Est-ce que c'est la fille de monsieur Dubois qui est
(ès ke sé la fy de me-sieu du-bœ ki ét
avec lui ? (*Is it that it is the daughter of, etc., who is with him*)
(a-vèk lui)
- avec with
- voici
voilà
- R.—Non, voici la fille de monsieur Dubois près de nous (*No, here is,*
(non voa-si la fy de me-sieu du-bœ prèd nou) etc.) (19)
Pardon, voilà la fille de monsieur Dubois là-bas (*there is etc.*)
(par-don, voa-la la fy de me-sieu du-bœ la-bâ)
- Q.—Est-ce qu'il y a des hommes là-bas ? (*Is it that there is = is there*)
(ès kil-i-a déz ôme la-bâ)
- R.—Je ne vois pas d'hommes (*I see not of men = no men*)
(jœne voa pâ dome)
- la rose, rose
- Q.—Cette rose a des épines, n'est-ce pas ? (*Is it not so ?*) (20)
(cèt rôz a déz épine, nès pâ)
- sans (san)
dans (dan)
- R.—Il n'y a pas de roses sans épines. (*There are no roses without*
(il ni a pâd rôz sanz é-pine) thorns)

Answer in French the following questions :

Où est la fille de monsieur Duval ? (21) Est-elle plus grande ou moins grande que Mlle Dubois. Combien de fois voyez-vous là-bas ? Sont-ils près de nous ? Avez-vous une rose ? Est-ce qu'il y a des roses sur la table ? Êtes-vous devant la table ou derrière la table ? Pouvez-vous (*are you able*) voir la table ? Voulez-vous (*do you wish*) voir la table ? Est-ce Mlle Dubois qui est avec vous ? Est-ce que je suis dans le champ ou près du champ. Voici une épine, n'est-ce pas ? (*is it not ?*) Est-ce Marie ? Lui parlez-vous ? Où sommes-nous ?

(18) EST-CE QUE C'EST, or simply EST-CE (*is it ?*) : the phrase EST-CE QUE C'EST is much used in conversation, and should be well learned. Do not attempt to pronounce each word separately. See pronunciation above.

(19) *Voici* (for VOIS ICI, see here, behold)=here is, so VOILÀ (for VOIS LÀ, see there)=there is. See Obs. 14. Observe that there is no possessive case in French. We use DE instead.

(20) The little words LES, DES, EST, are pronounced in reading *lé, dé, etc.*, but in conversation, *lè, dè, etc.* See "French Sounds," p. 67, Obs. 1

(21) Answers should be in full, thus : *La fille de monsieur D. est dans le champ.*

DEUXIÈME LEÇON.

NOTE A.—The words which appear in italics in the following exercises, are all from the same root, and though the English equivalents of these words are given (so as to help the student to grasp their meaning), little attention should be paid to the English, but great attention to the French words themselves, in noticing how they are connected in meaning with the *root-word*. Thus on meeting *une brassée*, the student must not think of FATHOM, but of *deux bras*. In other words, French must be made the medium of thought. The final consonants are not printed in italics when silent (except in the marginal notes). The student should remember that final *t* or *d*, and *s* (including *x* and *z*) are generally silent, and that final *er* is pronounced *é*.

Le Bras (Latin, BRACHIUM).

L'homme a deux *bras*. Avec les deux bras il *embrasse* (il prend dans un bras les bras); il prend (*takes*) une *brassée* (*armful*) d'épines. Ce qu'il prend dans ses (*his*) bras est une *brassée*; mais une *brasse* (*fathom*) est la longueur (*length*) de deux bras.

Les filles portent (*carry, wear*) au bras des *bracelets*. Elles portent toujours à l'*avant-bras* (*forearm*). (1)

Les bras des *arbres* (*trees*) sont des *branches*. Cet arbre-ci est très *branchu* (*branchy*). Avec deux branches on peut faire (*one is able to make*) un *brancard* (2).

Le Pied (PEDEM).

L'homme a deux *pieds*. Il est donc (*then*) un *bipède* et non pas un *quadrupède* (quatre pieds). Nous allons aux champs à *piéd* (*on foot*); nous sommes des *piétons* (*pedestrians*). Cette fille a le pied sur la *piédale* de ce piano, mais cet homme a marché (*has walked*) dans une *piédale* (*trap*): il est *empêtré* (*ensnared*) et il ne peut pas se *dépêtrer*. Ah! monsieur, un *piège* n'est pas un *marchepied* (*step*). Il y a un *marchepied* devant le *piédestal* (*pedestal*) de cette colonne (*column*). Mais regardez cet homme: il *piétine* (*stamps*) de rage. *Piétinez* (*stamp*), monsieur, mais n'*empiétez* (*encroach*) pas sur ce champ,

(1) PORTENT (*they carry*): the ending *ent* of verbs is silent: PORTENT is pronounced exactly like PORTE. Most verbs take *er* in the infinitive.

(2) BRANCARD, a hand-barrow; also the shafts of a cart. Notice also BRASSARD (armor for the arm).

empêcher car (*for*) nous avons des pièges pour (*for*) empêcher (*to prevent*) cela (*that*). Allons plus près de lui (*closer to him*). Dépêchez-vous (*hurry, despatch yourself*)! Voici une dépêche de l'Amérique. Monsieur Duval nous expédie (*sends, ships us*) des pianos. C'est la seconde expédition (*shipment*).

une patte L'homme a des pieds, mais le chien (*dog*) a des pattes (3). Cet homme a des patins (*skates*): il patine (*he skates*). C'est un bon patineur (*good skater*).

Le cou or col (COLLUM).

le cou Voilà le pied, et voici le cou-de-pied (*instep*). Vous avez au cou le cou-de-pied un faux-col (*false neck, = collar*) et non pas un collier (4). Ce cheval le faux-col (*horse*) a au cou un collier et un licou (*halter*). Les petites filles portent des collerettes.

le licou Voilà le collet (*collar*) de mon habit (*my coat*). Je prends (*takes*) la collerotte cet homme au collet—je le colle (collar him). Cette dame est décolletée (*uncollared, low-necked*).

le collet Ces deux filles s'accolent (*hug one another*). Elles se donnent des accolades (*embrassades*).

colleter Voyez-vous cet homme qui porte des marchandises à son cou? C'est décolleter cet homme au collet—je le colle (collar him). Cette dame est décolletée (*uncollared, low-necked*).

s'accoler Ces deux filles s'accolent (*hug one another*). Elles se donnent des accolades (*embrassades*).

colporter Voyez-vous cet homme qui porte des marchandises à son cou? C'est un colporteur (*peddler*): c'est un homme qui colporte (*peddles*).

L'homme (HOMO from HUMUS, ground).

L'homme Le mot (*word*) homme vient (*comes*) du latin HOMO. Mais ce mot l'humilité HOMO vient d'un autre mot latin, HUMUS (terre). Il est donc bien vrai (*quite true*) que l'homme est formé de la poudre de la terre. Oui, humble l'homme est formé de HUMUS, mais il n'a pas toujours beaucoup (*much*) d'humilité; il n'est pas toujours très humble. Il est plus humain qu'humble Selon (*according to*) l'étymologie, l'humanité ne diffère pas l'humanité beaucoup (*much*) de l'humilité. Un jour (*some day*) vous serez (*will be*) inhumer inhumer (*buried*). Il faut être (*it is necessary to be*) inhumer avant exhumé d'être exhumé, n'est-ce pas? (5).

(3) Pattes, the feet or legs of most of the lower animals.

(4) Col is the old form of cou and is now only used in poetry, or else when it refers to the neck of a bottle or the neck of a shirt. Collier = a large collar for dogs or horses, or else a necklace. LA CHEMISE A UN COL ET UN FAUX-COL.

(5) AVANT d'être, before to be or before being. We use the infinitive in French after prepositions. We do the same in English, i.e. we use the infinitive in *ing*. (There are two infinitives in English, one in *ing* and one used with prep. *to*).

Voyez-vous ce *bonhomme* (*good old man*) près de nous ? Il a beau un *bonhomme* coup de *bonhomie* (*good nature*).

C'est un *gentilhomme* (*gentleman*). L'autre là-bas est un *homicide* un gentil-homme (*murderer*). Cette fille là-bas est trop *hommasse* (*mannish*). Cet un homicide homme lui rend (*renders*) des *hommages* (*homage, honor*). *hommasse*

Autrefois (*formerly*) on disait (*one said*) "l'om," et non pas "l'hom-l'hommage me," ainsi (*thus*), "l'om voit," et "l'om dit," etc. Aujourd'hui (*to-day*) l'on il faut dire (*it is necessary to say*) "*l'on voit*," et "*l'on dit*," etc. (6).

CONVERSATIONAL EXERCISE.

Combien de bras avez-vous, monsieur ? (*How many arms, etc ?*)
(combien brâ avé-vou, me-sieu)

J'ai deux bras, or J'en ai deux (*I have two of them*) (7)
(jé deu brâ j'an_é deu)

Est-ce que les arbres ont des bras ? (*Have trees arms ?*)
(ès-ke léz arbr on dé brâ)

Non, monsieur, les arbres ont des branches.
(non, me sieu, léz arbr on dé branch)

Est-ce qu'il y a un piège dans le champ ? (*Is there a trap, etc.*)
(ès kil-i-a un piéj danl chan)

Oui, monsieur, il y en a deux (*There are two of them*)
(oui me-sieu il-i an_a deu)

Ces chiens ont-ils des pieds ? (*These dogs, have they feet ?*)
(sé chièn on-til dé pié)

Ces chiens ont des pattes (*These dogs have paws*)
(sé chiènz on dé pat)

Ces filles ont-elles des patins ? (*These girls have they skates ?*)
(sé fîy on-tèl dé pa-tèn)

Pardon ?

Est-ce que ces filles ont des patins ? (*Is it that these girls have, etc.*)
(ès-ke sé fîy on dé pa-tèn)

(6) On voit, one sees, they see ; on dit, one says, they say, etc. On is a corruption of HOMME or OMME (compare the German MAN SIEHT) and is used very much in French—in all cases where no person in particular is referred to. ON may take the article *le*, especially when euphony demands it. Thus, ET L'ON is better than ET ON.

(7) We say in English *I have two*, but in French, *I have two arms*, or else *two of them*.

- Oui, monsieur, elles en ont. (*They have some*)
 (oui, me-sieu, êlz an-on)
 ce } ces (pl)
 cet }
 cette } Est-ce votre faux-col ? (*Is this your collar ?*)
 (ès votre fô-col)
 Pardon ?
 le faux-col Est-ce que c'est votre faux-col ? (*Is it that this is, etc*)
 (ès-ke sé votre fô-col)
 Non, c'est le collet de mon habit. (*No, the collar of my coat*)
 (non, sél co-lèd mon-abi)
 lier Pourquoi voulez-vous ce liçou ? (*For what (= why) want you, etc*)
 le liçou (pour-koa vou-lé vous liçou)
 le cheval Pour lier le cou du cheval. (*To bind the neck of the horse*)
 (pour li-él cou duch-val)
 gentil (*janti*) Qui est ce bonhomme ? (*Who's this old chap ?*)
 gentilhomme (ki é se bo-nome)
 (*jan-ti-yome*) C'est un gentilhomme. Il est très gentil (*nice*).
 (sét un jantiyome) (il é trê jan-ti)
 Voulez-vous m'expliquer la phrase, "il ne faut pas" ? (*Will you explain, etc ?*)
 (voulé vou mèk-spli-ké la frâz, il ne fô pâ)
 Avec plaisir, monsieur. (*With pleasure, sir*) (8)
 Quel est le pluriel de "gentilhomme" ? — C'est "gentilshommes"
 (kèl é le plu-rièl de jan-ti-yome sé jan-ti-zome)

Combien de tables (combiènd tabl), *how many (of) tables*.

Combien de fumée (combiènd fumée), *how much (of) smoke*.

Beaucoup de tables (bó coud tabl), *many (of) tables*.

Beaucoup de fumée (bó-coud fumée), *much (of) smoke*.

Trop de tables (tród tabl), *too many (of) tables*.

Trop de fumée (tród fumée), *too much (of) smoke*.

Tant de tables (tand tabl), *so many (of) tables*.

Tant de fumée (tand fumée), *so much (of) smoke*.

Peu de tables (peud tabl), *few (of) tables*.

Peu de fumée (peud fumée), *little (of) smoke*.

Assez de tables (aséd tabl), *enough (of) tables*.

Assez de fumée (aséd fumée), *enough (of) smoke*.

Pas de tables (pâd tabl), *not of tables = no tables*.

Pas de fumée (pâd fumée), *not of smoke = no smoke*. (9)

(8) Il faut = *it is necessary or one must* : il ne faut pas = *one must not*, which differs considerably from *it is not necessary*.

Cet homme parle à cette fille. C'est un tête-à-tête. L'homme est la tête
tête (*headstrong*); il est entêté (*obstinate*). Il veut étêter (*clip top*) la tête
off) cet arbre. Quel entêtement (*what stubbornness*)! entêter
l'entêtement
étêter

Vous avez un nom et un prénom, mais pas de surnom (*nick name*). le nom
Ce monsieur se nomme Napoléon Duval. Il était (*was*) autrefois le surnom
un homme de renom—il était très renommé (*renowned*). Il sera (*will*) le prénom
(*be*) nommé président aux nominations demain (*to-morrow*). Il est le pronom
aujourd' hui (*to-day*) le chef nominal. (11) Le mot "Jean" est le renom
nom—le nom d'un homme. Le mot "bras" est aussi un nom (*noun*) nommer
mais le mot "vous" est un pronom (pour nom), parce que (*because*) renommer
ce mot tient la place du mot "Jean." nominal
la nomination

Nous sommes aux champs. J'aime (*I like*) la campagne (*country*) le champ
et la vie (*life*) champêtre. Regardez ces campagnards (*country folk*). champêtre
Voici un champignon (*mushroom or toadstool*). J'aime beaucoup la le champignon
sauce aux champignons. Les montagnards sont des campagnards. le champignon
Voilà le camp de l'armée. C'est ici que le général campe (*encamps*). le camp
Le campement est l'affaire d'un grand général. Ce général est un camper
vaillant champion. Il faut décamper sur-le-champ (*on the spot, instantly*). décamper

J'écris (*I write*) sur le tableau (*blackboard*). Voici une table, et la table
le tablier

(9) **Pas** really means a *step* or *pace*. French first said **JE NE MARCHÉ pas** *I walk not a step* (= *I walk not*), and this idiom was gradually extended to other verbs, until **PAS** lost its original force. But we see why **NE** is used before the verb, for it was the old French for *not*.

(10) The circumflex mark (introduced in the 16th century) serves to mark the suppression of a letter (as *tête* for *TESTE*, *être* for *estre*). Up to 1740 the Dictionary of the French Academy retained the *h* in words like *tête*.

(11) **Chief** **NOMINAL**, *nominal chief*: most adjs. in French are written after the noun, though a few, such as **GRAND**, **PETIT**, etc., are placed before the noun, as in English.

s'attabler
le tableau
la tablette

voilà une *tablette* (*shelf*). Ces filles *s'attablent* (*seat themselves at table*) sans *tabliers* (*aprons*). (12)

L'épine (SPINA).

l'épine
l'épINETTE
l'aubépine
l'épinard
les épiniers
l'épingle
épingler
spinal

Est-ce une *épine* ou une *épingle* (*pin*)?—C'est une *épingle*.

Je veux *épingler* (*to pin*) mon *tablier*. Cet arbuste *épineux* (*thorny shrub*) est l'*aubépine* (*whitethorn, hawthorn*): voici des *épinards* (*spinach*). Dans ces *épiniers* (*thicket*) il y a des *feux*. Cet arbre est l'*épinette* (*spruce tree*) du Canada. Examinons le dos (*back*) de cet homme. Voyez-vous l'*épine* (*spine*) du dos, le nerf *spinal* et la *moelle épinière* (*spinal marrow*)?

L'échelle (SCALA).

l'échelle
l'échelotte
l'échelon
l'escal
escalader
l'escalier

Voici une petite *échelle*—une *échelette*. (13)

Voyez-vous les *échelons* (*rungs*) de cette échelle? Et voyez-vous ces *escaliers* (*stairs*) là-bas?

Les soldats (*soldiers*) ont *escaladé* (*scaled*) cette place. Je suis certain que le bateau (*boat*) fait *escal* (*lowers its ladder = stops*) ici.

Le feu (FOCUS).

le feu
le foyer
la fougue
fougueux
le fusil
fusiller (ye)
le fusilier (lie)

Je suis près du *feu*. J'aime mon *foyer* (*hearth*).

La *fougue* (*fire*) de ce cheval est terrible. Cet homme aussi est d'un tempérament *fougueux* (*fiery*). Est-ce une *arme à feu* (*fire arm*) qu'il a?—Oui, c'est un *fusil* (*gun*). Voilà un *fusilier* (*fusileer*). Les soldats vont (*are going*) le *fusiller* (*to shoot him*). Quelle *fusillade*! (*what a fusillade*).

La fumée (FUMUS. (14)

fumer
la fumée
le fumeur
le fumeur
le parfum
parfumer

Ce monsieur *fume* (*smokes*). Il y a deux autres *fumeurs* avec lui dans le *fumoir* (*smoking-room*). Je n'aime pas la *fumée* mais j'aime le *parfum* (*perfume*). Ce monsieur *parfume* des *habits*. C'est un *parfumeur*. Il va *fumiger* (*fumigate*) cet habit. (15)

(12) *Tableau*, a board, hence also a picture made on wood or canvas. *TABLIER* also means a board for chess, draughts. *AUBE*, light, dawn; *AUBÉPINE*, whitethorn.

(13) The affix *ette* denotes smallness; thus *ÉCHELETTE* (little ladder), *TABLETTE* (little table, shelf), *FILLETTE* (little girl), *CIGARETTE* (little cigar).

(14) *La fumée* does not come direct from *fumus* (which is masc.) but from the French verb *FUMER* (to smoke). *FUMUS* was taken into French and became *LE FUM*, but this word later disappeared from the language.

(15) *IL VA FUMIGER* he is going to fumigate: so, *ILS VONT LE FUSILLER* they are going to shoot him. This idiom should be learned.

La fumigation est l'action de *fumiger*. On dit (*we say*) la fumée du feu, mais les fumées du vin (*wine*). (16)
 On fume dans le fumoir et l'on crache (*spit*) dans le crachoir.

le parfumeur
 fumiger
 la fumigation

Comment vous nommez-vous, monsieur? (*How name you yourself?*)
 (co-man vou no-mé vou, me-sieu) = *What is your name?*

Je me nomme Napoléon Duval. (*I name myself etc. = My name is*)
 (je me nome na-po-léon du-val)

Fumez-vous, monsieur? (*Do you smoke, sir?*)
 (fumé-vou, me-sieu)

Non, monsieur, je ne fume pas. (*No, I do not smoke?*) (17)
 (non, me-sieu, jéne fume pâ)

Voulez-vous un bifteck aux champignons? (*steak with mushrooms*)
 (voulé-vouz un biftek ó cham-pi-gnon)

S'il vous plaît. (*If it pleases to you = if you please*)
 (sil vou plé)

Voulez-vous me donner une épingle? (*Will you give me a pin?*) (18)
 (voulé-voum doné une épén-gl)

Oui, monsieur, en voilà une. (*Here is one of them. See Obs. 7*)
 (oui, me-sieu, an voala une)

Est-ce la craie (*chalk*) ou le crayon? C'est la chaîne ou le chaînon (*link*).
 (és la cré oul cré-yon) sé la chène oul ché-non)

Non, c'est l'échelle ou l'échelon. C'est la jambe (*leg*) ou le jambon (*ham*)
 (non sé lé-chèl ou lé-cho-lon) sé la janb oul jan-bon)

C'est mon tabac, ma pipe et mes cigares. (*My tobacco, my pipe, mon } mes*
 (sé mon taba, ma pip é mé sigar) etc.) (19)

Voilà la pipe de Jules — son tabac, sa pipe et ses cigares. (20)
 (voala la pip de jul son taba, sa pip é sé sigar)

son } ses
 sa }

(16) LA FUMIGATION: abstract nouns (*i. e.* nouns denoting actions, states and qualities rather than things) in *ton* and *son* are taken from Latin nouns in *to* (which were fem.) and consequently are feminine. They therefore form an exception to the rule in *Les. I., Obs. 1.*

(17) Je fume = *I smoke, I am smoking* or *I do smoke*, or rather, there are three ways of expressing the present tense in English. English persons often say *JE SUIS FUMANT, JE SUIS PARLANT*, etc., for *I am smoking*, etc., but this construction is not admissible in French.

(18) Voulez-vous, etc., *will you, i. e., are you willing*, not *shall you*.

(19) Mon TABAC, but ma PIPE: *MA* is fem. of *MON* and is used before a fem. noun. The pl. *MES* serves for both masc. and fem.

(20) Son TABAC, sa PIPE (*his pipe*): the possessive adjectives agree with the thing possessed (as in Latin) not with the possessor as in English. We would say of a woman *son NOM* (*her name*), because *NOM* is masc.

ton } tes	Jules, voilà <i>ton</i> tabac, <i>ta</i> pipe et <i>tes</i> cigares. (<i>Thy tobacco, etc.</i>) (21)
ta }	(jul voala ton taba, ta pip é té sigar)
votre } vos	Voilà <i>votre</i> pipe et <i>vos</i> cigares, monsieur. (<i>Your pipe, etc</i>)
votre }	(voala votre pip é vó sigar, me-sieu)
notre } nos	Ah ! voici <i>notre</i> pipe — <i>nos</i> deux pipes. (<i>Our two pipes</i>) (22)
notre }	(a voa-si notre pip nó deu pip)
leur } leurs	Voilà le chien de ces messieurs — leur chien — leurs chiens (23)
leur }	(l'alal chiènd sé mé-sieu, l'er chien, l'er chièn)
je, moi, me	A qui est cette pipe — à moi, ou à vous ? (<i>To whom is, etc.—to me or to you ?</i>)
tu, toi, te	C'est à toi, Jules. (<i>It is to thee, Julius</i>) (24)
	(sét a toa jul)
il, lui, le	C'est à moi, c'est à toi (à vous), c'est à nous, c'est à lui (à elle), c'est
elle, elle, la	à eux (à elles) (<i>It is to me, to thee, etc.</i>)
ils, eux, les	Qui est là ? (<i>who is there ?</i>)
elles, elles, les	(ki é la)
	C'est moi (<i>It is me</i>).— Oh ! c'est toi, Jules ?
hier (ier)	C'est moi, c'est toi (vous), c'est nous, c'est lui (or elle), c'est eux (or elles) (25)
	Où êtes-vous ?— Je suis ici.
chez (ché)	Où étiez-vous hier (<i>yesterday</i>) ?— J'étais chez moi. (<i>at my house</i>)
	(ou étié-vou ier— j'é té ché moa)
la chambre	Jules est-il chez lui ?— Il est chez vous, il est chez nous, chez eux,
louer	chez elle, chez elles, chez Duval. (26)
	Avez-vous une chambre à louer ? (<i>a room to rent</i>)
	(avé vouz-une chan-br a lou-é)
j'ai	Hier j'en avais deux, mais je n'en ai pas maintenant. (à présent)
j'avais	(ier jan avé deu, méj nan é pá m'ent-nan)
vous avez	Voilà ma pipe et celle que j'avais hier. (<i>and the one which I had</i>)
vous aviez	Voilà vos pipes et celles que vous aviez hier. (<i>the ones which you had</i>)

(21) Ton (ta) is familiar for VOTRE. See Les. I., Obs. 15.

(22) Notre and VOTRE have only one form for *masc.* and *fem.*

(23) Distinguish between LEUR (pl. LEURS), *their* and LEUR, *to them*.

(24) Toi is familiar for VOUS. See Les. I., Obs. 15.

(25) Moi and toi though really accusative forms are used in place of Je and tu, which are only used as the subjects of verbs. Similarly lui and eux take the place of IL and ILS. We never say C'EST JE or C'EST IL.

(26) Chez from Latin CASA, a cottage, but is now only used in the expressions chez moi, chez vous, chez Duval, etc. It corresponds in meaning to the English at the house or home of.

Voilà mon livre et celui que j'avais hier. (*the one which, etc.*)

Voilà vos livres et ceux que vous aviez hier. (*the ones which, etc.*)

Voilà votre livre et celui de Jean. (27)

Voilà votre lettre et celle de Jean.

nous avons
nous avions

celle } fem.
celles }

Note the following words: La branche, branchu; la tête, têtû L'épine, épineux; la fougue, fougueux. Le patin, patiner; l'épingle, épingler; le parfum, parfumer; le fusil, fusiller; la table, attabler. Patiner, le patineur; fumer, le fumeur; colporter, le colporteur; parfumer, le parfumeur Fumer, le fumeur; cracher, le crachoir. Camper, le campement; entêter, l'entêtement. Fusiller, la fusillade; embrasser, l'embrassade; accoler, l'accolade La campagne, le campagnard; la montagne, le montagnard L'échelle, l'échelette; la table, la tablette; l'épine, l'épinette. La chaîne, le chaînon; l'échelle, l'échelon; la craie, le crayon.

Verb ÊTRE. — Imperfect tense.

J'étais, <i>I was</i>	Pronounced alike.	Nous étions,	Vous étiez	(j-ét)
Tu étais, <i>thou wast</i>		we were,	you were	(nous-étion)
Il était, <i>he was</i>				(vous-étie)
Ils étaient, <i>they were</i>				

Verb AVOIR. — Imperfect tense.

J'avais, <i>I had</i>	Pronounced alike.	Nous avions,	Vous aviez	(j-av)
Tu avais, <i>thou hadst</i>		we had,	you had	(nous-avion)
Il avait, <i>he had</i>				(vous-avie)
Ils avaient, <i>they had</i>				

Write answers:

Avons-nous des fusils? En avions-nous hier? Chez qui est Jean? Quel est votre nom de famille? Et votre prénom? Patinez-vous? Avez-vous des épinards?

Étiez-vous avec Jules hier? Est-ce que Mlle Duval est chez vous? Était-elle chez elle hier? Avez-vous mon livre ou celui de Jules? (Obs. 27). Aviez-vous mes pipes hier, ou celles de Jean? À qui est ce fusil—à moi, ou à vous? Fumez-vous une pipe ou un cigare? Voulez-vous du thé, du café ou du vin? Y a-t-il des chambres à louer chez Duval? Aviez-vous assez d'argent hier? En aviez-vous trop? En aviez-vous plus que Jean? En avez-vous plus que lui maintenant?

Qu'avez-vous au cou? Qu'est-ce qui vous empêche de parler? Habitez-vous la ville, ou la campagne? Qu'est-ce qu'il y a sur le tableau noir? Et sur la tablette, qu'y a-t-il? Combien d'échelons l'échelle a-t-elle? Y a-t-il un escalier chez vous? Qui est dans le fumoir? Cette dame a-t-elle un collier de perles? Votre habit a-t-il un faux-col, ou un collet? Quel est cet arbre?

(27) There being no possessive in French, we say: *my book and that of John.*

TROISIÈME LEÇON

[NOTE.—The French verb, like the Latin verb, has its personal-endings, although (unlike the Latin verb) it requires its pronoun also. Thus **t=IL**, **nt=ILS**, **s=TU**, **x=VOUS**, **ns=NOUS**.

Port-er (PORTARE to carry); Past Participle, **PORTÉ** (carried)

Je porte Tu portes. Il porte. Ils portent.	{ Pronounced alike.	Nous portons, Vous portez.
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(1)

porter
la portée
porteur
colporter
le colporteur
transporter
supporter
le support
apporter
rapporter
emporter
remporter
comporter
déporter
importer
exporter
importateur
exportateur

Comment vous (*yourself*) portez-vous, monsieur? Je me porte très bien, merci.—Et mademoiselle votre fille, comment se porte-t-elle? (See Obs. 1).—Elle se porte très bien aussi, merci. (2)

Ce chien est hors (*outside*) de la portée (*range*) de mon fusil.—Voici un porteur (*carrier, porter*).—C'est un colporteur: il colporte.—Non, il transporte des marchandises d'une place à l'autre; il a une table pour supporter sa charge: il est le support de sa famille.—Est-ce qu'il nous apporte (*brings us*) des lettres?—Non, il a emporté (*carried away*) mon portefeuille (*portfolio*) et mon porte-monnaie (*pocket-book, purse*): il faut lui dire de les rapporter (*bring back*). S'il (*if he*) ne se comporte (*behave himself*) pas mieux (*better*) il sera déporté (*will be deported*), (3).—Vous parlez bien le français: vous allez remporter (*carry off*) le prix (*prize*).

Ce monsieur à qui (*to whom*) nous avons parlé est importateur de bois (*wood*). L'autre là bas est exportateur de vin. Ils ont des vaisseaux (*vessels*) dans le port pour importer et pour exporter leurs

(1) **IL porte**: all verbs of the **er** conjugation (PORTER, DONNER, etc.) drop the personal-ending **t**. Old French said **IL PORTET** and **ELLE DONNET**, etc., but these forms are now only used in the *Interrogative*, thus, **PORTE-T-IL?** **DONNE-T-IL?** etc. The early grammarians, not knowing the meaning of this **t** in the interrogative, thought it was added for the sake of euphony, and so they separated it from the verb by a hyphen.

(2) **COMMENT VOUS PORTEZ-VOUS** is more formal than **COMMENT ALLEZ-VOUS**. **COMMENT ÇA VA-T-IL** is very familiar, like the English, *How goes it?*

(3) **PORTEFEUILLE**=*portfolio*. **FEUILLE**=*folio* or *leaf*. **S'IL=SI IL**.

marchandises. Qui est cet homme devant la porte (door) là-bas ? le port
— C'est le portier (doorkeeper, porter). la porte

Nous n'avons pas encore (yet) parlé du mot porche (porch) : mais le portier
n'importe (no matter) ; ce mot n'est pas important. Il faut dire le porche
cependant (however) qu'un porche est une grande porte. Un portail le portail
(portal) est aussi une grande porte : un portail est donc un porche ? — important
Ah non ! Monsieur, vous ne raisonnez (reason) pas juste. n'importe

Donn-er (DONARE) ; Pres. Part., **DONNANT** (giving) ; Past Part.,
DONNÉ (given).

Je vous donne cet habit. Vous me donnez cet habit. Nous vous
donnons cet habit. Je le lui donne (*I give it to him*).

J'ai donné (*I have given*) Je donnerai (*I shall give.*) (4)

Ils ont donné Ils donneront

Il a donné Il donnera

Tu as donné Tu donneras

Vous avez donné Vous donnerez (= vous donneravez)

Nous avons donné Nous donnerons (= nous donneravons).

Qu'est-ce qu'il vous a donné, ce monsieur ? — Il m'a donné un habit. donner
— Un habit ? C'est un don (gift) agréable. — Oui ; il m'a fait donation un don
de tous ses biens (goods). Il m'a insulté l'autre jour (day), mais mainte- une donation
nant (now) je le lui pardonne. (5). — Pardon ? — Les insultes sont pardon- pardonner
nables. Moi, je l'ai toujours aimé ; je l'aime encore, quoiqu'il (although le pardon
he) s'adonne un peu trop (a little too much) au vin. — Oui, moi aussi, je s'adonner
l'ai toujours aimé et je l'aimerai toujours : je lui ai pardonné et je lui
pardonnerai encore. (6)

(4) J'ai **DONNÉ** ... JE **DONNERAI** : notice that the future is the pres. infinitive
with **ai**, **as**, etc. (the verb **AVOIR**) joined to it. The Romans said **HABEO DON-**
NARE (*I have to give = shall give*), **HABEO AMARE**, etc., as well as **DONABO** and
AMABO (the regular future), and in late Latin the infinitive with **HABEO** completely
supplanted the regular form. Hence early French said **J'AI A DONNER**, **J'AI A**
AIMER, etc., which later became **JE DONNERAI**, **J'AIMERAI**, etc. The forms **DON-**
NERAVEZ and **DONNERAVONS** soon became **DONNEREZ** and **DONNERONS**.

(5) **IL m'a insulté**, he has insulted me, or rather, he insulted me : notice that
the perfect tense in French answers to two tenses in English, the perfect proper
(*I have insulted*) and the preterite (*I insulted*). The latter is, of course, intended
here.

(6) We say **JE LUI DONNE**, *I give to him*, hence also **JE LUI PARDONNE**, *I forgive*
unto him, not *I forgive him*. We have the same construction in Latin.

une donne Je suis certain qu'il ne s'*adonnera* pas toujours au vin comme ça
 une maldonne (*lik; that*). (7) Mais dépêchez-vous : où sont les cartes (*cards*) ?
 C'est à moi (*to me = my turn*) à *donner* (*to deal*). Vous avez perdu
 (*lost*) votre *donne* (*deal*).—Vous avez fait une *maldonne* (*misdeal*).

aimer

Aimer (AMARE), Pres. Part., *aimant* (*loving*), *aimé*, *loved*.

aimable

Je l'*aime* beaucoup, ce monsieur. Il est si (*so*) *aimable*. Il sera
 (*will be*) toujours mon *ami* (*friend*). Il fait tout à l'*amiable*
 (*he does everything in a friendly way*).—Il est naturel que les *amants*
 (*lovers*) s'*aiment*. (8)

un ami

amiable

un aimant

un ennemi

l'amitié

inimitié

l'amour

l'amourette

amoureux

l'amour-
propre

l'amateur

amical

Ce monsieur-ci est mon *ami*, mais celui-là (*that one there*) est
 mon *ennemi*. J'ai de l'*amitié* (*friendship*) pour celui-ci (*this one*
here), mais pour celui-là je n'ai que de l'*inimitié* (*enmity*). (9)

Vous êtes en *amour* (*in love*). Ces *amourettes* (*little love*
affairs) ne font pas de bien (*do no good*).—Vous êtes trop *amour-*
reux (*amorous*). Et vous avez trop d'*amour-propre* (*self love*). Là,
 je vous donne ce petit conseil *amical*. Êtes-vous *amateur* (*admirer*)
 de poésie ? Mais voilà mon *amie* Mlle Duval qui vient. Ah ! bon-
 jour, *ma mie* (*my dearie*) ! (10)

Fort (FORTIS, *Strong*.

fort

Les hommes sont *forts*. Les femmes ne sont pas *fortes*.

conforter

Le vin *conforte* l'estomac (*strengthens the stomach*) : c'est très *con-*
fortant. Ça *fortifie* les nerfs. (11)

confortant

fortifier

Les soldats ont *fortifié* cette place. C'est maintenant une *forte-*
la fortification *resse*. Voyez-vous les *fortifications* ?

la fortification

la forteresse

la force

forcer

Les hommes ont plus de *force* que les femmes. On a condamné
 cet homme aux travaux *forcés* (*forced labor*). On le *force* à travailler :

(7) Ça is a contracted and familiar form of CELA, *that*.

(8) S'AIMENT (FOR SE AIMENT) *love one another* : compare S'ACCOLENT. (Les II.,
 under cou).

(9) JE N'AI QUE = *I have but or o-ly*. Learn this expression.

(10) MON AMIE (*female friend*), fem. of AML. But why MON ? We could not
 say *ma AMIE* (not euphonious), but why not *m' AMIE* ? Indeed, until the end of
 the 14th century, *ma, sa, ta* always became *m', t', s'* before a vowel, and people
 said, *m'amie, s'échelle*, etc. In the 15th century, for some strange reason the
 masc. forms *mon, ton, son* were made to take the place of the logical and more
 correct forms *m', t', s'*. The expression *m' AMOUR* (*my love*) and *m' AMIE* (now
 written *MA MIE*) are all that remain of the ancient usage.

(11) Nerfs : pronounced *nér*. Estomac (*ès-to-ma*) : "French sounds," p. 74, V.

c'est un forçat (convict) — Il ne s'efforce pas (doesn't exert himself) à travailler : il ne fait pas de grands efforts. le forçat s'efforce un effort renforce un renfort (reinforcements)?

Ce vin m'a enforcé (m'a donné de la force). Ces soldats se renforcent tous les jours (every day). Ne voyez-vous pas les renforts (reinforcements)?

Grand (GRANDIS).

Cette table est très grande. Ces deux tables sont de la même grand (same) grandeur (size). (12) Vous vous trompez (you deceive yourself) grandement (greatly), monsieur : celle-ci (this one here) est moins grandement grande que celle-là. (13) — Elle est moins grande, si vous voulez, grandir mais on peut l'agrandir (la rendre plus grande) : l'agrandissement agrandir est l'action d'agrandir. (14) Cette fille grandit (grows bigger, taller) l'agrandissement encore.

CONVERSATIONAL EXERCISE.

Comment vous portez-vous, monsieur? (How are you, sir?)
(co-man vou porté-vou, me-sieu)

Je me porte très bien, je vous remercie. (I thank you)
(jœm port trê bièn, jvour-mèr-si)

Est-ce qu'il vous faut une livre de bœuf? (a pound of beef) (15)
(ès-kil vou fé une livred bæf)

Qui vous a donné ce livre? (Who gave you this book?)
(ki-vouz-a-doné se livr)

C'est Jules qui me l'a donné. (It is Julius who gave it to me.)
(sé Jul kim la doné)

Voulez vous me donner quelques livres? (a few books)
(vou-lé-voum doné kèl-ke livr)

merci
remercier

un livre
une livre

(12) La GRANDEUR (fem) : Latin abstract nouns in *or* (as *amor*, AMOUR, honor, HONNEUR) were masc., but in passing into French they somehow became fem. The savants of the 16th century tried to restore these words to the gender they had in Latin, but succeeded with three words only : — HONNEUR, AMOUR and LABEUR. This is the second exception to rule in Les, 1, Obs. 1.

(13) Grandement : most French adjectives make adverbs by the addition of *ment*, just as *ly* is added in English (*great, greatly*). Note, however, that *MENT* is added to the fem. form of the adjective (GRANDEMENT, not GRANDMENT).

(14) L'ACTION D'AGRANDIR : see Les. II. Obs. 5.

(15) Un LIVRE (*a book*) but une LIVRE, *a pound* : the former is from the Latin LIBER, and hence is masc. ; the latter being from LIBRA is fem.

quelque	Je vous donnerai <i>quelque chose</i> demain (<i>I'll give you something, to-morrow</i>)
quelque chose	(jvou done-ré kèl-ke-chôz de-mèn)
quelqu'un	Je ne vous donnerai <i>rien</i> aujourd'hui. (<i>I won't give you anything to-day.</i>) (16)
	(jœne vou done-ré rièn ôjour-dui)
	Est ce qu'il y a <i>quelqu'un</i> avec vous ? (<i>Is there some one with you ?</i>)
	(ès-kil-i-a kèl-kun avèk vou)
	Il n'y a <i>personne</i> avec moi. (<i>There's not any one with me.</i>) (17)
rien	(il ni-a pèr-sonne avèk moa)
personne	Que fait ce monsieur ? (<i>What is this gentleman doing ?</i>)
	(ke fè se me-sieu)
	Il ne fait rien. (<i>He is not doing anything</i>)
	(il ne fè rièn)
	Pardon, il fait des tables. (<i>Pardon me, he is making tables.</i>) (18)
	(par-don il fè dé tabl)
	Où étiez-vous hier ? — J'étais avec Jules.
	(ou étié-vou ièr) (jé-tèz-avèk jul)
	Serez vous avec Jules demain ? — Je serai ici demain. (<i>I will be here to-morrow.</i>)
	(se-ré-vouz-avèk Jul de-mèn) (je se-ré ici de-mèn)
le chapeau	Avez-vous votre livre ? — Non, je l'aurai demain.
	(avé vou votre livr) (non, jló-réd-mèn)
le vôtre	Est-ce votre chapeau ? (<i>Is this your hat ?</i>)
la vôtre	(ès votre chapó)
les vôtres	Non, monsieur, c'est <i>le vôtre</i> . (<i>no, it is yours</i>)
	(non, me-sieu, sél vôtr)
le nôtre	Est-ce notre cheval ou <i>le leur</i> ? (<i>our horse or theirs ?</i>)
la nôtre	(ès notrech-val ou le lœr)
les nôtres	C'est <i>le nôtre</i> ; ce n'est pas <i>le leur</i> .
	(sél nôtr, sné pâ le lœr)
le leur	Voilà nos lettres, et voilà <i>les vôtres</i> — <i>les nôtres</i> — <i>les leurs</i> . (19)
la leur	(voala nó lêtr é voala lé vôtr—lé nôtr—lé lœr)
les leurs.	

(16) *Rien, anything*, is now only used with the negative *NE (not... anything)*. *Pas* was never used with this word. We often use *rien* alone, *no* being understood, thus : *AVEZ-VOUS QUELQUE CHOSE ? — RIEN (nothing) = JE N'AI RIEN.*

(17) *Personne* : this word is used exactly like *rien*.

(18) In French, as in Latin, we make no distinction between *to make* and *to do*.

(19) Distinguish in pronunciation the possessive adjectives *NOTRE* and *VOTRE* from the pronouns *le NÔTRE* and *le VÔTRE*. The latter are really the possessive adjs. used with *LE (LA OR LES)*.

À qui est ce livre ? Est-ce *le mien* ou *le tien* ? (*mine or thine* ?)
(a-ki é se livr ; ès le mièn oul-tièn)

Ce livre est à Jules. — Non, voici *le sien*. (*Here is his*)
(se livr ét-a jul. non voasil-sièn)

Voici deux lettres : voici *la mienne* et voilà *la tienne*. (20)
(vor-si deu lêtr : voasi la miène é voala la tiène)

Mais voici Jules. Où est *la sienne* ? (*Where is his* ?)
(mâ, voasi Jul. ou é la siène)

Voici mes livres et voilà les *tiens* — les *miens*, et les *siens*.
(voasi mé livr é voala lé tièn — lé mièn é lé sièn)

Voici mes lettres et voilà les *tiennes* — les *miennes* — les *siennes*.
(voasi mé lêtr é voala lé tiène — lé miène, lé siène)

Autre (ALTER, -A).

Un *autre* homme, une *autre* femme. (21)

Autrefois on écrivait (*wrote*) le mot autre — *altre*. On l'écrivait autrefois
tout *autrement* (*quite differently*) aujourd'hui. Le mot est changé, autrement
mais non pas *altéré*. (22)

Les *excès* (*excesses*) causent de l'*altération* dans la santé (*health*). autrui
La sauce aux champignons m'*altère* (*makes me thirsty*) toujours, mais altérer
le vin me *désaltère* (*quenches thirst*). Il faut donc prendre le vin et la désaltérer
sauce *alternativement* — i.e., l'un après l'*autre*. Mais *il* ne faut pas alternative-
prendre le vin d'*autrui* (*of another person*). (Les. II., 8). ment

Haut (ALTUS, -A) *high*. (23)

Cette table n'est pas bien haute. Elle n'a que (*has but*) deux pieds haut
de haut. C'est une bonne *hauteur* (*height*) pour une table, mais ça la hauteur
ne fera pas (*will not do*) pour un *autel* (*altar*). Le prix (*price*) des hautain
tables *hausse* encore. On ne peut pas empêcher la *hausse* (*rise*) des hausser
prix. Il ne faut pas *exalter* (*exhausser*) cet homme comme ça (*like* la hausse
la hausse exhausser

(20) MIENNE, TIENNE, etc.: these are the fem. form of the pronouns MIEN, TIEN, etc. The *n* is doubled to show that the *e* of *en* retains its grave or open sound.

(21) Notice that when an adjective ends in *e* in the masc., it does not change (or take another *e*) in the fem.

(22) *Altérer* means to change from good to bad, as of the *health*, hence also to make *thirsty*.

(23) The *h* in HAUT and its derivatives is aspirated. See "French Sounds,"

une altesse
un autel

that) : il est déjà (*already*) trop *hautain* (*haughty*). Mais ne parlez pas si *haut* (*loud*) ; il est près de nous. -- Où est-il ? -- Il est *en haut* (*above*). Monsieur, que faites-vous *là-haut* ? (*What are you doing up there*) ? -- Que veut **donc** Votre *Altesse* ? (*What does your highness want* ?) (24).

Bon (BONUS, -A) *good*.

Cet homme est *bon*. Cette femme est *bonne*.

J'admire beaucoup sa *bonté*. (25)

bon
la bonté
bonnement
la bonne
le bonnet
les bonbons
bonasse
bien
bénin
la bénignité
le bénitier
bénir

Les *enfants* l'aiment aussi. C'est la *bonne* (*maid*). Elle a toujours des *bonbons* pour les *enfants*. Elle dit *bonnement* (*simply*) ce qu'elle pense (*thinks*).

Quel est ce *bonhomme* ? *Bonjour*, monsieur ! -- *Bonsoir*, monsieur ! -- Il parle à son *bonnet* (*he is talking to his bonnet = to himself*). C'est un homme *bonasse* (d'une *bonté* trop simple).

Le mot *bien* vient aussi du latin *BONUS*. Ce monsieur se porte très *bien*. Il a l'air *bénin* (*kind*). (26) Quelle *bénignité* ! Le bon Dieu (*God*) le *bénira* (*will bless*). Cependant (*however*) il n'a pas fait beaucoup de *bien* (*good*). Son *amour* est plus fort, plus grand que ses *bienfaits* (*good deeds*). Il m'a fait donation de tout (*all*) son *bien* (*estate*). Que fait-il près du *bénitier* (*holy water vessel*) ? Voilà de l'eau *bénite* (*holy water*).

(24) **Donc** often means *then, therefore*, but more often it is used for emphasis only, and cannot be translated. English uses in its place many expressions, thus: *What in the world is this* ? = *Qu'est ce que c'est donc* ? **Do** GIVE ME THAT = **DONNEZ-MOI donc** ça. The *e* of **DONC** is silent except when the word begins or ends a clause.

(25) **Sa BONTÉ** (fem.): French abstract nouns in *té* spring from Latin (abstract) nouns in *as* (as *BONTÉ*, from *BONITAS*, *SANTÉ*, from *SANITAS*) and have the gender they had in Latin - feminine. Other nouns ending in *é* have a different origin and are masc. We saw in Obs. 12 that abstract nouns in *eur* were feminine, though when Latin they were masculine. It is, perhaps, because our forefathers said, *la BONTÉ* (*bonitas*), *la RAISON* (*ratio*), *la PRUDENCE* (*prudencia*), *la CONSTANCE* (*constantia*), *la CULTURE* (*cultura*), etc. -- all abstract nouns and fem. in Latin -- that they found it more natural to say *la CHALEUR* (*calor*), *la COULEUR* (*color*), etc., than *le CHALEUR*, *le COULEUR*, etc., even though these nouns were in Latin masculine.

(26) **Bénin**: the fem. of this adj. is **BÉNIGNE**.

Bel (BELLUS, -A), *pretty*.C'est un *bel* enfant. C'est une *belle* femme (*woman*). (27).Cet enfant est *beau*. (28).Quelle *beauté*! Cette petite fille *embellit* (*grows pretty*) tous les jours. Les poètes *embellissent* l'histoire. L'*embellissement* est l'action d'*embellir*. Il fait *beau* aujourd' hui!—Oui, il fait *beau* temps (*fine weather*). (29).Cet enfant est *bellot* (*sweet looking*). Cette femme est *bellâtre* (*prettyish*). La fumée est *noirâtre* (*blackish*).**Long** (LONGUS, -A), *long*.Le tableau est *long*. La table est *longue*. (30).Cet œuf (*egg*) est d'une forme *oblongue*.Cette table a trois pieds *de long*. C'est une bonne *longueur* (*length*), mais on peut l'*allonger* (*stretch out*) encore un peu (*a little*). Voulez-vous *rallonger* (*lengthen*) votre habit?Je trouve (*find*) le temps (*time*) *long*. Il y a *longtemps* que je suis ici. Pourquoi voulez-vous *prolonger* le temps?—Je suis *loin* (*far*) de chez moi, et je m' *en* *éloigne* toujours. (31).Je peux voir les bateaux dans le *lointain* (*distance*). Ils sont bien *éloignés* (*far off*) de nous. Prenez (*take*) cette *longue vue* (*spy-glass*) et vous pourrez (*will be able*) les voir. Ils *longent* (*sail alongside*) la côte (*coast*)—Selon moi (*according to me*) ils sont bien loin de la côte. (32).bel, or
beau
la beauté
bellot
bellâtre
embellir
l'embellisse-
mentlong
oblong
la longueur
longtemps
la longue-vue
allonger (*je*)
rallonger
prolonger
longer
selon
loin (*loin*)
le lointain
éloigner

(27) Words ending in EL, ET and EN (BEL, CET MIEN) double the consonant on adding the fem. e (CETTE, BELLE, MIENNE) in order to show that the e preceding the consonant retains its open sound. It is to be regretted that the grave mark is not used in such case instead of doubling the consonant.

(28) *Beau*: the old form *bel* very soon became *beau* (by a change of l into n, already noticed), and is now only used before a word beginning with a vowel. It would not be euphonious to say UN BEAU ENFANT.(29) *Il fait beau*, literally, *it makes beautiful*=*it's fine weather*.(30) The u in the fem. *LONGUE* is written to show that g has its hard sound before e.(31) *Y* (Lat. *ibi*) *there*; but *en*=*from there, of there*, hence *JE M'EN ÉLOIGNE*, I AM GETTING FAR FROM IT (OR THERE). *Temps* (*'an*).(32) *LOIN de* is the opposite of *PRÈS de*.

gras

grasseyer

le grasseyement

la graisse

graisser

graisseux

engraisser

dégraisser

un engrais

gros (grô)

grosse

la grosseur

grossier

grossièrement

la grossièreté

grossir

une grosse

la crasse

Gras (CRASSUS, *thick, fat*), *fat*.Cet homme est *gras*. Cette femme est *grasse*. (33).Ce monsieur *grasseie* (il parle gras) : c'est un *grasseyeur*. Je n'aime pas le *grasseyement*. (34).

Aimez-vous la *graisse* (*grease*) ? — La *graisse* ? Non ; c'est bon pour *graisser* nos bottes (*boots*), mais ce n'est pas bon pour l'estomac d'un homme. Les Anglais, les Allemands, et les Américains aiment beaucoup la *graisse* et tout ce qui est *graisseux* ; mais nous autres Français (*we Frenchmen*), nous *engraissons* (*grow fat*) sans manger (*eating*) de la *graisse*. Nous *dégraissons* (*skim off the grease*) toujours la soupe avant de la mettre (*putting*) sur la table. Voilà de bon *engrais* (*feed*) pour les bœufs (*oxen*). (35).

Voilà un *gros* homme. Et quelle *grosse* femme ! (See Obs. 33).

Et l'on me dit qu'elle *grossit* (*is growing big*) encore (*yet*). Elle est déjà (*already*) d'une *grosseur* horrible. Ah ! je n'aime pas cet homme : il est *grossier* (*coarse*). Il agit (*acts*) *grossièrement*. Je n'aime pas la *grossièreté* (*coarseness*). Vendez-vous (*do you sell*) en gros ? — En gros et en détail (*wholesale and retail*). — Alors, donnez-moi une *grosse* de cigares. (36).

Qu'est-ce que c'est ? — C'est de la *crasse* (*dirt*).Le mardi gras (*shrove Tuesday*) est le dernier jour du carnaval (*shrove-tide*).

Note these words: Grand, la *grandeur*; gros, la *grosseur*; long, la *longueur*; haut, la *hauteur*. Grand, *grandir*; gros, *grossir*; bel, *embellir*. Bon, la *bonté*; beau, la *beauté*; grossier (*fem. ière*), la *grossièreté*. Bon, *bonnement*; grand, *grandement*; autre, *autrement*; grossier, *grossièrement*; long, *longuement*. La force, *forcer*; la *graisse*, *graisser*. Agrandir, l'*agrandissement*; embellir, l'*embellissement*; grasseyer, le *grasseyement*; prolonger, le *prolongement*.

(33) *Grasse* : many adjs. ending in s double this letter on adding the fem. *e*, in order to indicate that *s* is to have its true sound. When the *s* is not doubled between two vowels it is pronounced *z* (FRANÇAISE).

(34) *Grasseyer* refers to the guttural pronunciation of the letter *r*. See "French Sounds," p. 48.

(35) *Bœufs* (pronounced *beu*). So the pl. of *œuf*, *egg*, is pronounced *eu*. In the sing. the *f* in both words should be pronounced.

(36) The *o* in the derivatives of *GROS* is close, not open, although it comes before double *s*.

Il fait chaud (*warm*); il fait sombre (*gloomy*), il fait lourd (*heavy*), chaud
 (il fè chó il fè son-br , il fè lour sombre
 il fait frais (*fresh, cool*), il fait sec (*dry*), il fait humide (*damp*), il fait frais
 il fè frè il fè sèk il fèt umid il fè sec
 clair, il pleut (*rains*), il neige (*snows*), il tonne (*thunders*). humide
 clèr il pleu il nèj il tone). clair
 il pleut
 il neige
 il tonne

Va-t-il faire beau? (*Is it going to be fine?*)

(va-t'il fèr bó)

Non, il va pleuvoir. (*It is going to rain?*)

Voici un beau livre, en voici un *plus* beau, mais voilà *le* plus beau. beau
 (voasi un bó livr, an voasi un plu bó mè voala le plu bó) (*most beautiful*). plus beau
 Voici une belle table, en voilà *une plus* belle, mais voilà *la* plus belle. le plus beau

(voasi une bèl tâbl, an voala une plu bèl, mè voala la plu bèl). (37). belle
 Où êtes-vous?—*Me* voici (*Here I am*)—Où est Jules?—*Le* voilà plus belle
 (*There he is*).—Où est Mlle Duval?—*La* voilà. la plus belle

Verb ÊTRE.—Future tense.

Je serai, <i>I shall be.</i>	Il sera	Ils seront	} (pronunciation) (je se-ré) (il se-ra) (il se-ron)
Vous serez, <i>you, etc.</i>	Tu seras	Nous serons	

Verb AVOIR.—Future tense.

J'aurai, <i>I shall have.</i>	Il aura	Ils auront	} (ô-ré) (il ô ra) (ilz ô-ron)
Vous aurez, <i>you, etc.</i>	Tu auras	Nous aurons	

Verb DONNER.—Future tense.

Je donnerai	Il donnera	Ils donneront	} { <i>je done-ra</i> <i>il done-ra</i> <i>il done-ron</i>
Vous donnerez	Tu donneras	Nous donnerons	

Answer in French: Est-ce un porte-monnaie, un porte-cigare, ou un porte-plume? Êtes-vous amoureux de Marie? Est-ce qu'on vous force à travailler? Marie grandit-elle? Quelle est la hauteur de cette table? Haussez-vous les épaules (*shoulders*) quelquefois? Ce soldat porte-t-il des épaulettes? Qui est en haut? Avez-vous une bonne? Comment se nomme-t-elle? Le bateau s'éloigne-t-il? Jean est-il gros et gras? Est-il grossier? Engraissez-vous?

Est-ce que vous vous portez bien? Qui a emporté ma pipe? Est-ce qu'il va faire beau demain? Serez-vous ici demain? Aurez-vous votre livre? Est-ce que vous aurez le mien aussi. Est-ce que vous me le donnerez? Est-ce qu'il y avait (*was there*) quelqu'un chez vous hier (Obs. 17)? Avez-vous quelque chose pour moi (Obs. 16)? Laquelle (*which one?*) de ces roses est la plus belle—celle-ci ou celle-là? Lequel de ces chapeaux est le meilleur—celui-ci ou celui-là? (Obs. 37).

(37) It will be seen how the comparative and superlative are formed in French. In the case of the adj. BON, we say MEILLEUR (*better*), and LE MEILLEUR (*the best*).

QUATRIÈME LEÇON

Cour-ir (CURRERE, COURANT (*running*)).—COURU (*run*).

Je cours

Tu cours

Il court.

Ils courent.

Pronounced alike.

Nous courons,

Vous courez.

(1).

J'ai couru hier, je courrai demain. (2).

Cet homme court vite (*quick*) : c'est un *courrier* (*messenger*). Il apporte une lettre : cette lettre est l'*avant-coureur* (*fore-runner*) de la mort (*death*). Elle est datée du quatre du *courant* (*current month*).

Voilà le *courant* de la rivière. — Vous parlez très *couramment* (*runningly, fluently*) le français. Allez-vous *aux courses* (*aces*) ? Voici un *coursier* (*courser, horse*). Je veux faire un *cours* de latin, mais tout semble *concourir* (*seems to concur*) à me retarder. Quel *concours* d'hommes ! Je veux *concourir* (*run, compete*) pour le premier prix. Il y a deux autres *concurrents* (*competitors*). La *concurrence* (*competition*) nous fait travailler (*makes us work*). Pouvez-vous *discourir* en latin ? — Oui mais je n'ai pas le temps de vous faire un *discours* à présent. Il me faut *parcourir* (*run over*) la ville aujourd'hui. Pourquoi ces hommes *accourent-ils* (*run up, hasten*) à la rivière ? — Ils vont *secourir* (*to rescue*) leurs amis : ils vont *au secours* de leurs amis. *Au secours ! au secours !* — Dans l'affliction il faut *recourir* (*to have recourse*) à Dieu. — Pardon ? — Il faut *avoir recours* à la prière (*prayer*).

Remarquez aussi le mot *encourir* (*to incur*). (3).

(1) IL COURT: note the personal-ending **t**, and remember that it is dropped from verbs of the **er** conjugation only (e.g. verbs like **donner**, **porter**, etc.). See Les. III, Obs. 1. **Je cours**: **s** is properly the ending of the 2nd person sing. (**tu**), and old French said **Je cour**, **Je voi**, etc. Towards the end of the middle ages, however, **s** was added to the 1st person of all verbs save those of the **er** conj (hence **Je vois**, but **Je donne**).

(2) JE COURRAI (for JE COURRAI): it will be seen that this verb is contracted in the future. Pronounce both *r*'s in COURRAI.

(3) Compounds are conjugated like the simple verb, hence *concourir*, *discourir*, etc., will have the contracted future *je concourrai*, *je discourrai*, etc. See Obs. 2.

Fin-ir (FINIS, *end*) — FIN-iss-ANT — FINI.

Je finis	} Pron. alike.	Nous fin-iss ons
Tu finis		Vous fin iss-ez
Il finit		Ils fin-iss-ent. (4).

J' ai fini. Je finirai demain.

Nous avons presque fini la quatrième leçon. Nous la finirons aujourd' hui. Nous arrivons enfin (*at last*) à la fin de ce livre. Toute chose a une fin excepté ce qui est infini. Et comment peut-on définir (*define*) l' infini? Comment peut-on en donner une définition? L'infini est indéfinissable. Entre l'étymologie et la philosophie il y a une grande affinité.

Hier j'ai parcouru le pays (*country*) jusqu' aux (*right to the*) confins de la France afin (*in order*) de vous voir, et aujourd' hui me voilà (*here I am*) confiné dans cette petite place. (5).

Autrefois pour mettre fin (*to put an end*) à une cause on payait (*paid*) une finance (*fine*); aujourd' hui les finances sont l'argent (*money*) que l'on a. Remarquez bien que l'on ne prononce pas toutes (*all*) les consonnes finales.

Mais qu' avez-vous là? Du papier fin (*fine*)? — Oui; et une épingle très fine (*fine*): j'ai aussi du sucre (*sugar*) raffiné. Je viens de la raffinerie. Ah! vous êtes trop fin (*cute*), vous. Et toi, petite fille, tu es trop fine aussi. Il est bon d'avoir un peu de finesse, mais vous, vous en avez trop. Vous êtes plus finauds (*sly*) que fins. Mais il faut finir cette leçon: écrivons (*let us write*) "FINIS."

La terre (TERRA), *earth*.

La vie (*life*) de l'homme sur la terre n'est pas longue. La vie sur ce globe terrestre est très courte (*short*). Demain monsieur D — sera enterré (*inhumé*). Serez-vous à l' enterrement? Hier j'ai enterré dans ce champ-ci de l'or (*gold*) et de l'argent (*silver*), et aujourd' hui

(4) NOUS FIN-iss-ONS; note the syllable *iss* which appears between the stem and the ending of the verb in the plural. All verbs of the *ir* conjugation (some 360 verbs) take this syllable with the exception of 22 verbs (COURIR, VENIR, etc.). It will be seen that *iss* also appears in the Pres. Participle of the above verb. If we know the Pres. Participle, we can nearly always form the pl. of the Pres. Indicative.

(5) Afin de to the end, or in order to. Pays (*pèi-yi*).

déterror ces diables (*devils*) l'ont **déterré** (*unearthed it*): à sa place ils ont mis (*put*) des *pommes de terre* (*apples of the earth* = *potatoes*). Voilà un beau *terrain* (*ground*). Et regardez ce passage *souterrain* (*under-ground*).—Quelle est cette mer '*sea*'? (6).—La *Méditerranée*. Nous sommes dans le *territoire* français. — Pardon, nous sommes en *Angleterre*.—Qu'est-ce que c'est?—C'est une *terrasse*. Ces hommes vont *terrasser* ce mur (*wall*). Le *terrassment* de ce chemin (*road*) est presque fini.

une *terrine* Qu'est-ce qu'il y a dans cette *terrine* (*earthen basin*).—Du lait (*milk*).—Oh oui ! Voilà une *terrinée* (*luscious*) de lait. Et qu'est-ce que c'est que ce trou (*hole*) dans la terre ici?—C'est un *terrier* (*fox-hole or rabbit-hole*). Allons examiner ce *tertre* (*mound*). Voilà mon *parterre* (*flower-garden*). Ces vaisseaux vont *atterrir* (*come ashore*) ici. (7).

Descend-re (DE, SCANDERE), **DESCENDANT**, **DESCENDU**.

Je descend-**s** Nous descend-**ons**, Vous descend-**ez**.

Tu descend-**s**

Il descend—

Ils descend-ent (8).

descendre J'ai descendu hier. Je descendrai demain. (9).

la descente Je descends de la race anglaise. Je suis le descendant de Charles

le descendant II. d'Angleterre.—Et vous allez faire (*to make*) une descente en

redescendre Angleterre, n'est-ce pas?—Nous avons monté (*gone up*) l'escalier,

condescendre de sorte qu'il faut redescendre.—Prenons (*let us take*) l'ascenseur

un ascenseur (*elevator*).—Non, je veux descendre à pied. Je ne condescendrai pas à vos désirs, monsieur.

Remarquez aussi le mot *scander* (*to scan*).

(6) Ce PASSAGE: words ending in *age*, *ège*, *uge*, *ige* are masc., e.g. le *BRANCHAGE*, le *COLLÈge*, le *DÉLuge*, le *PRESTi.ge*. This makes another important exception to Obs. 1, Les. I. La *MER*: this word is fem., though not ending in *e* mute.

(7) *Parterre* also means the *pit* in the theatre.

(8) The first three forms are pronounced *dè-san*, in the 4th the *d* is sounded, because followed by *e*. The 3rd pers. sing. drops the *t* in the above verb, because the stem of the verb ends in *d*. (The combination *dt* is not found in French). Otherwise the *re* conjugation retains the personal ending *t*.

(9) It will be seen that the Future is formed as usual by adding the verb *AI* to the Infinitive: *DESCENDRE* (pronounced *DESCENDR*), Future, *JE DESCENDR-ai*. To the *re* conj. belong about 50 verbs, several of which are irregular. To the *oir* conj. belong a dozen verbs (*VOIR*, *FLEUVOIR*, etc.) most of which are irregular.

Le Jour (DIURNUS).

Bonjour! monsieur. Quel jour du mois (*month*) avons-nous?— C'est *aujourd' hui* le quatre. (10). Est-ce qu'il faut rester (*to remain*) ici toute la *journée* (*day*)?—Oui, monsieur.—Eh bien! apportez-moi le *journal* (*paper*).—Voici les *journaux* d'hier. (11).

Ce monsieur travaille *toujours*: il travaille *journellement* (*daily*—*every day*). Le voyez-vous? Il fait son travail *journalier* (*daily*): il est *journaliste*: il s'adonne au *journalisme*. (12).

le jour
la journée
aujourd' hui
toujours
le journal
le journaliste
le journalisme
journalier
journallement
séjourner
un séjour
ajourner

Est ce que vous *allez séjourner* (*remain*) quelques mois à Paris? Oui j'y *séjournerai* trois mois. C'est *un long séjour* (*stay*) que vous *allez faire*: c'est *un beau séjour* (*place to live*) que Paris. C'est *aujourd' hui* que la chambre *s'ajourne* (*adjourns itself*). Oui, on va *ajourner* la chambre *aujourd' hui*.

Le Bœuf (BOVEM), ox.

Quel animal est ce?—C'est *un bœuf*. Ces *animaux* (Obs. 11) sont le *bœuf* des *bœufs*. (Les. III., Obs. 35).

Ce bœuf *beugle* (*bellows*). Entendez-vous (*do you hear?*) le *beuglement* du bœuf? Aimez-vous le *bœuf* (*beef*)?—Oui, monsieur, servez-moi un *bifteck* (*beefsteak*) s'il vous plaît. Un *bifteck* aux pommes (*with potatoes*)? (13).—Non, *nature* (*nature, plain*).—Voilà, monsieur. — Mais c'est du *rosbif*, ça.

Garçon (*boy, waiter*) apportez-moi du *beurre* (*butter*): je veux du *beurre*

un bifteck
un rosbif
beugler
le beuglement

(10) **Le quatre** (not **LE QUATRIÈME**): in speaking of the day of the month, we use the cardinal numbers. We however say **LE PREMIER**, not **L'UN**.

(11) **Les journaux** (pl. of **JOURNAL**): we have already noticed the tendency of *l* to change to *u*. This change is almost certain when *l* is followed by a consonant. Hence, words ending in *al* change that letter into *u* as soon as we add the sign of the plural. But we have also seen that *u* prefers *x* to *s* as the mark of the plural. Hence **JOURNAL**, **CHEVAL**, **ANIMAL**, etc., for **JOURNALS**, **CHEVALS**, **ANIMALS**, etc.

(12) **JOURNALISME**: the suffix *isme* (from the Latin *ISMUS*) is a masculine termination; hence all words like **JOURNALISME**, **PROTESTANTISME**, etc., are masculine. This class of words forms, therefore, an important exception to the rule in Les. I., Obs. 1.

(13) **Pommes** (*apples*) but here meant, of course, for **POMMES DE TERRE**.

beurrer
une beurrée
un beurrier
une beurrerie
le bouvier
la bouverie
un bouvillon
bovine

beurrer mon pain (bread). (14). Jules, voici une *beurrée (buttered slice)*. Garçon, le *beurrier (butter-dish)* est vide (*void, empty*). A Paris il y a des *beurreries* et des *crémeries*.

Ce *bouvier (ox driver)* vient de la *bouverie (ox stable)*. Ces petits bœufs sont des *bouvillons (young steers)*. Mais ne parlons plus de la race *bovine*.

La base (BASIS) *base*.

la base

Voilà *la base* de ce système : c'est là-dessus (sur cela) que je *base* mon système.

baser

bas

le bas

en bas

bassement

la basse

baisser

la baisse

abaisser

rabaisser

un rabais

quatre

quatrième

quatorze

quarante

une quarantaine

Ce terrain est très *bas (low)*. Cette table est trop *basse*. (Les. III., 33). Voici le haut (*top*) et voilà le *bas (bottom)* de la table. Je suis *en haut*, tandis que vous *êtes en bas (below)*. Monsieur est *là-bas*. Il agit (*acts*) *bassement*. Quelle *bassesse* !— Portez vous des *bas (stockings)* ?—Oui ; des *bas rouges (red)*. (15).—Chantez vous (*sing you*) la *basse*.—Non ; il est trop difficile (*difficult*) de hausser et d'*abaisser (lower)* la voix (16).—Oui, l'*abaissement* de la voix est une chose assez difficile.— Les prix *baissent (lower)*. Je joue (*gamble*) à la hausse et à la *baisse*. *Rabaissez vos prix*. Je vends (*sell*) sans *rabais*.

Quatre (QUATUOR), *four*.

Un, deux, trois, quatre. Le premier, le deuxième, le troisième, le quatrième. Quatre et dix (*ten*) font (*make*) *quatorze*. Quatre fois (*times*) dix font *quarante (forty)*. Il y a une *quarantaine (about 40)* de mots qui viennent (*come*) du mot quatre. (17).

(14) **BEURRER** : notice how verbs are made from nouns by adding *er*. Verbs are also made from adjectives by adding *ir* (e.g., *GRAND, GRANDIR*). That is to say, verbs made from nouns belong to the *er* conjugation, while those made from adjectives belong to the *ir* conjugation. These are the two *living* conjugations of the French language—*living*, because new verbs are being added to them every year. They together embrace about 4,000 verbs (3,650 in *er* and 360 in *ir*), all of which are *regular*, excepting *ALLER* of the *er* conj., and 22 verbs of the *ir* conj. The other two conjugations (which we will consider later) are *dead* conjugations—*dead* because no new verbs are being added to them. They together embrace only 60 verbs, the small legacy Latin bequeathed to French in the beginning of this language.

(15) **BAS** (*stocking*) is a contraction for *BAS DE CHAUSSE (lower part of trunks or breeches)*.

(16) **BAISSER** and **ABAISSER** have much the same meaning, but the former is the more often used. **RABAISSER** = *to lower further*.

(17) **QUARANTAINE** : we say *une douzaine (about 12, a dozen)*, hence also *UNE QUARANTAINE, UNE VINGTAINE (a score)*, etc.

(18) **CARREAU**, *pavement, floor*; also *square or pane of glass*; in cards, 'diamond

Deux est le *quart* (*fourth*) de huit (*eight*). Je veux un *quartier* le *quart*
(*quarter*) de mouton (*sheep, mutton*). Avec quatre morceaux (*pieces*) le *quartier*
de bois (*wood*) on peut faire un *cadre* (*frame*). Je veux *encadrer* (*to* un *cadro*
frame) ce tableau. Autrefois les *cadres* et les *cadrans* (*dials*) étaient encadrer
tous *carrés* (*square*). Cette maison (*house*) est pavée de *carreaux* un *cadran*
(*squares, checks, tiles*). Je vais vous *allonger* sur le *carreau* (*18*). carré
Voilà une *carrière* (*quarry*). Voulez-vous *équarrir* (*to square*) ce un *carreau*
morceau de bois ?—Oui ; donnez-moi mon *équerre* (*square, rule*) et mon équarrir
cahier (*copybook*). Autrefois les *cahiers* et les *carnets* (*note-books*) le *cahier*
n'avaient que quatre feuilles (*leaves*). le *carnet*

Le *quart*, le *tiers*, le *demi*, le *cinquième*, le *sixième*, le *dixième*. (*19*)
The *quarter*, the *third*, the *half*, the *fifth*, the *sixth* the *tenth*.
Une *livre* et un *quart*, (*a pound and a quarter*). Une *livre* et trois *quarts*.
Un *tiers*, deux *tiers*, (*two thirds*), deux *cinquièmes*, (*two fifths*).
Trois *septièmes*, (*three sevenths*), quatre *dixièmes*, (*four tenths*).

En and dans

L'eau est *dans* la bouteille. Le chapeau est *dans* la boîte.
The water is in the bottle. The hat is in the box.
En France, en Angleterre, en Italie, en Allemagne.
In France, in England, in Italy, in Germany.
En hiver et en été. En un moment. En plein jour.
In winter and in summer. In a moment. In full day (broad daylight).
En amour. En bonne santé. En bon état. En pension.
In love. In good health. In good condition. "On pension" (boarding).
Ceci en passant. En allant chez moi.
This in passing. In going home.

NOTE A.— *DANS* denotes *in* in its literal sense, whereas *EN* denotes a more indefinite and figurative *in*. Hence we say *en France*, not *dans la France*. In expressions of *time* (*EN ÉTÉ*) and *manner* (*EN AMOUR*) *en* is also much used. *EN* is not often used when a demonstrative adjective like *le, ce, son*, etc. is used before the noun.

The conjunctive pronoun

It is a common custom in English to omit the conjunctive pronoun, thus: *This is the book I want* (for, *This is the book that I want*). In French this is never done. We say: *VOICI LE LIVRE QUE JE DÉSIRE*.

Another English peculiarity is to place a preposition at the end of a compound sentence, thus: *There is the man I spoke to*, (for, *There is the man to whom I spoke*.) *VOILÀ L'HOMME À QUI (or AUQUEL) J'AI PARLÉ*.

(19) The *x* in *six* and *dix* is pronounced *s*, hence when it comes between two vowels, as in *sixième, dixième*, it is pronounced *z*.

Interrogative use of Verbs

Ce monsieur est-il Français ?	Pourquoi ce monsieur est-il venu ?
This gentleman is he French ?	Why this gentleman is he come ?
Où vont ces garçons ?	or Ces garçons où vont-ils ?
Quand part votre frère ?	" Votre frère quand part-il ?
Combien coûte (costs) ce livre ?	" Ce livre combien coûte-t-il ?
Comment vont les affaires ?	" Les affaires comment vont-elles ?
Quel âge a ce garçon ?	" Ce garçon quel âge a-t-il ?
Que veut ce garçon ?	" Ce garçon que veut-il ?
À qui est mariée la princesse ?	" La princesse à qui est-elle mariée ?
À quoi est bon ce papier ?	" Ce papier à quoi est-il bon ?

NOTE — The subject, when a *noun*, cannot usually be placed after the verb in an interrogative sentence, as it can when it is a pronoun. It may however, if the sentence begin with the interrogative *où*, *QUAND*, *COMBIEN*, *COMMENT*, or *QUEL*, *QUE*, *QUI*, *QUOI*, as shown above. Here are further examples:

De quel genre (*gender*) est ce nom ? A quelle heure part le train ?
 De quoi vivent les pauvres ? Pour qui travaille ce garçon ? Avec qui est venu l'amiral ? D'où vient cette fumée ? Combien de mois a une année ? En combien de volumes est cette histoire ?

This same construction may be used when *où*, *QUAND*, *COMBIEN*, etc. are used conjunctively.

Savez-vous où est la rue de Rivoli ? (20)

Expliquez-moi comment fonctionne le télégraphe.

Pouvez-vous me dire où demeure (*resides*) monsieur D. ?

Savez-vous ce que signifie ce mot ? (21)

Il écoutait les vers que chantait l'enfant. (22)

He was listening to the verses which was singing the child (child was singing).

La partie de l'église, où sont assis les fidèles, s'appelle la nef.

The part of the church, where are seated the faithful, is called the nave.

(20) We would say however, *SAVEZ-VOUS où IL EST*, not *où EST IL*, for a pronoun cannot follow the verb, when the adverb is conjunctive.

(21) *Que* becomes *CE QUE* when conjunctive, unless immediately preceded by a noun. *CE* takes the place of a noun. (See next sentence).

(22) There is no ambiguity here, for *QUE* would be *QUI* if it were the subject of *CHANTAIT*.

QUATRIÈME LEÇON

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Un feu auquel cuisaient des légumes.
A fire to which (on which) were cooking vegetables.

Ce sont des expressions dont se sert cet auteur. (23)
These are expressions whereof (of which) this author serves himself (uses).

The Past Tense

Remember that the Perfect tense in French answers to two past tenses — the Perfect proper (i. e. *I have given*) and the Preterite (*I gave or did give*). The context will determine which tense is meant. Thus: J'AI COURU HIER = *I ran yesterday* not *I have run yesterday*. J'AI ÉCRIT HIER, = *I wrote yesterday*, not *I have written yesterday*. The student should accustom himself to use this tense readily. Here are a few examples:

I saw, or did see,	j'ai vu.	He said,	il a dit.
I gave,	j'ai donné.	He told me, etc.,	il m'a dit que, etc.
I finished,	j'ai fini.	He did that,	il a fait cela.
I brought,	j'ai apporté.	We smoked,	nous avons fumé.
I saw him,	je l'ai vu.	He said it (so),	il l'a dit.
I finished it,	je l'ai fini.	He told me so,	il me l'a dit.
He did it,	il l'a fait.	We found it,	nous l'avons trouvé
You forgot.	vous avez oublié.	You saw me,	vous m'avez vu.

You did not see me, vous ne m'avez pas vu. (24)
Did you see me? m'avez-vous vu?

The Infinitive

Most verbs require the preposition *de* when they are followed by an Infinitive. A few however omit the preposition, as will be seen in the following examples:

Il vient voir.	Nous allons voir.	Je peux (je sais) lire.
He comes to see.	We are going to see.	I can (I know how) to read.
Je veux (désire, préfère) mourir.	Il espère (compte) partir demain.	
I want (desire, prefer) to die.	He hopes (expects) to leave to-morrow.	

(23) **Dont** is generally used instead of **DUQUEL** (i. e. **DU QUEL**) in conjunctive sentences.

(24) English uses *did* in the negative or interrogative (i. e. *Did he see. He did not see*), and also for *emphasis*, but this peculiarity must not be imitated in French.

Most verbs take *de*.

Il refuse (*cesse*) *de* travailler.
He refuses (*ceases*) to work.

Il promet *de* venir.
He promises to come.

Il est difficile *de* venir.
It is difficult to come.

Il oublie *de* venir.
He forgets to come.

Il nous dit *de* venir.
He tells us to come.

Il est bon *de* travailler. (25)
It is good to work.

A few verbs take *à*.

Il nous *aide* (*encourage*) *à* travailler.
He helps (*encourages*) us to work.

Il s'*efforce* (*commence*) *à* voir.
He exerts himself (*commences*) to see.

Il nous force (*oblige*) *à* lire.
He compels (*oblige*s) us to read

Tout concourt *à* me retarder.
Everything concurs to retard me. (26)

Pour or *afin de*

J'ai ouvert la fenêtre *pour* laisser entrer l'air.
I opened the window *for* to, let enter the air.

Il faut manger *pour* vivre, et non vivre *pour* manger.
It is necessary to eat to live, and not to live in order to eat.

On fait cela *afin de* voir (*or* *pour* voir).
We do that *in order to* see.

To express the idea of *order to* we use *POUR* or *AFIN DE*. Old English used *FOR* *TO*, but now the *for* is dropped.

The Imperative

The Indicative mood *indicates* or states a fact; the Imperative mood *commands* (or requests).

Vous parlez (Indic.)	Parlez! (Imp.)	Tu parles.	Parle!
You speak.	Speak (you).	Thou speakest.	Speak (thou).
Vous courez.	Courez!	Tu cours.	Cours!
You run.	Run (you).	Thou runnest.	Run (thou).
Nous parlons.	Parlons!	Nous courons.	Courons!
We speak.	Let us speak.	We run.	Let us run.

Vous <i>me</i> passez le sucre.	Passez-moi le sucre.	Passe-moi le sucre.
You pass me the sugar.	Pass (you) me the sugar.	Pass (thou) me etc.

(25) In all impersonal constructions like this (excepting *IL FAUT*) the *de* is necessary.

(26) The student should note other examples of the preposition *à* when they occur. It is chiefly verbs denoting *tending towards* (such as *preparing*, *trying*, *forcing*, etc.) that require it.

Tu te dépêches.		Dépêche-toi. (27)	
Thou thee despatchest.		Despatch thyself.	
Vous vous dépêchez.		Dépêchez-vous.	
You yourself despatch.		Despatch yourself.	
Assieds-toi!	Lève-toi!	Couche-toi!	Repose-toi!
Seat thyself.	Raise thyself (<i>get up</i>).	Lay thee down.	Rest thyself.
Asseyez-vous.	Levez-vous	Couchez-vous.	Reposez-vous.
Seat yourself.	Raise yourself (<i>get up</i>).	Lay you down.	Rest yourself.
Vous en prenez.	Prenez en!	Donnez en à Marie.	
You take some.	Take (you) some.	Give some to Mary.	
Prends en.	Donnes en à Marie.	Allez-y.	Vas-y. (28)
Take (thou) some.	Give (thou) some to M.	Go (you) there.	Go (thou) there.
Vous m'en donnez.	Donnez-m'en.		
You give me some.	Give (you) me some.		
Tu m'en donnes.	Donne-m'en.		
Thou givest me some.	Give (thou) me some.		

It will be seen that in the Imperative the objective pronouns (also the adverbs *EN* and *Y*) come after the verb as in English. *ME* and *TE* become *MOI* and *TOI*, except when *EN* is also used, (*DONNEZ M'EN*, not *DONNEZ MOI EN*).

An English Idiom

Allons voir.	Venez dîner.	Allez vous reposer.
Let us go and see (to see).	Come and dine (to dine).	Go and rest yourself.
Dépêchez-vous de partir.	Tâchez de venir.	
Hurry up and leave.	Try and come (= try to come).	
Regardez pour voir s'il vient.	Venez chercher le livre.	
Look and see (to see) if he is coming.	Come and get the book.	
Allez chercher mon chapeau.		
Go and get my hat (= go to get my hat).		

How to render the English Possessive

John's cat.	My cat and John's	My house and John's.
Le chat de Jean.	Mon chat et celui de Jean.	Ma maison et celle de Jean.
Whose cat do you want?	Whose son are you?	
Le chat de qui voulez-vous?	De qui êtes-vous le fils?	
Whose house is it?	Whose (to whom) is this house?	
La maison de qui est-ce?	A qui est cette maison?	

(27) The subject is always unexpressed in the Imperative. Observe that the forms of the Imperative and Indicative are alike.

(28) In verbs of the *ER* conjugation the *s* is dropped in the Imperative, but is retained before *en* and *y* for reasons of euphony.

It is theirs (to them).

C'est à eux.

I don't like theirs (their houses).

Je n'aime pas les leurs.

A friend of mine.

Un de mes amis. or Un ami à moi.

I don't like theirs (their house).

Je n'aime pas la leur.

I prefer mine (my house or houses).

Je préfère la mienne (les miennes).

A book of yours.

Un de vos livres.

Figurative use of Prepositions

Languages differ very much in their *figurative* use of prepositions. We will here notice a few cases of this figurative use which have already occurred in these lessons.

À pied, à cheval, au lit, à la campagne, à sa place.
On foot, on horse back, in bed, in the country, in its place.

À l'amiable, à la mode, bifteck aux pommes, aux champignons,
In a friendly way, in style, beefsteak with potatoes, with mushrooms.

À Paris, à Londres, à Vienne, à Berlin, à Rome.
In (or at) Paris, in London, in Vienna, in Berlin, in Rome.

Je vais à Paris. Je suis à Paris. J'ai été à Berlin et à Rome.

En Europe, en Asie, en Afrique, en Amérique, en Chine.
In Europe, in Asia, in Africa, in America, in China.

En Grèce, en Turquie, en Suisse, en Russie, en Belgique, en Suède.
In Greece, in Turkey, in Switzerland, in Russia, in Belgium, in Sweden.

Je vais en Europe, en France, en Russie, etc.

En is used instead of **à LA** with names of countries, provided such names be *feminine* (all the countries of Europe are *feminine* except **LE DANEMARK** and **LE PORTUGAL**, which however also take **EN**). But we must use **à LA** if the name be modified in any way: Thus, **EN ANGLETERRE**, but **à la NOUVELLE ANGLETERRE** (*New England*), **EN ÉCOSSE** (*Scotland*), **à la NOUVELLE ÉCOSSE** (*Nova Scotia*), **EN AMÉRIQUE**, but **à l'AMÉRIQUE DU SUD** (*South America*). Masculine names of countries also prefer **à LE** (written **au** of course), thus: **au CANADA**, **au MEXIQUE**, **au JAPON**, **au BRÉSIL**, **aux ÉTATS UNIS**.

Adjectival comparison

Ma robe est aussi longue que la vôtre.

My dress is as long as yours.

Elle n'est pas aussi (or si) longue que la vôtre.

It is not as (or so) long as yours.

La vôtre est plus longue (moins longue) que la mienne.

Yours is longer (less long) than mine.

Voici la plus longue.

Voici les moins chères.

Here is the longest one.

Here are the less dear ones

Votre robe est meilleure (pire) que la mienne.

Your dress is better (worse) than mine.

Voici la meilleure, voilà la pire.

Here is the best one, there is the worst one.

Adverbial comparison

Il travaille *autant* que moi.
He works as much as me.

Il ne travaille pas *autant* (or tant) que moi. (29)
He does not work as (or so) much as me.

Il travaille plus (moins) que moi.
He works more (less) than me.

C'est Louis qui travaille *le* plus (*le* moins)
It is Louis who works most (least).

C'est Pierre que j'aime *le* plus (*le* moins).
It is Peter that I like the most (the least).

C'est lui qui vient *le* plus souvent (*le* moins souvent).
It is he that comes most often (least often).

Ce chapeau m^e plaît *mieux* que l'autre.
This hat pleases me better than the other.

C'est celui qui me plaît *le* mieux.
It is the one that pleases me best.

Louis parle *pis* que moi. C'est lui qui parle *le* pis. (30)
Louis speaks worse than me. It is he that speaks the worst.

Substantival comparison

Il a *autant* de pain que moi. Il n' a pas *autant* (pas tant) de pain.
He has as much bread as me. He has not as much (so much) bread.

Il a plus de pain (moins de pain) que moi.
He has more bread (less bread) than me.

C' est Marie qui a le plus de pain (*le* moins de pain).
It is Mary who has the most bread (the least bread).

Quelle est la ville qui a le plus de fabriques? Londres en *a* le plus.
What is the town that has the most factories? L. has the most (thereof)

Answer in French: Avez-vous fait un discours? Y a-t-il beaucoup de concurrence dans le commerce? Quand finirons-nous ce livre? Qu'y a-t-il dans le beurrier? Quel est le quart de huit? Dans quel quartier de la ville demeurez-vous? Dans le quartier latin? Qu'avez-vous écrit dans votre cahier? Combien font quatre et dix? Pourquoi avez-vous ouvert la fenêtre. Voulez-vous vous reposer? Êtes-vous fort (Êtes-vous forte, mademoiselle)? Allez-vous en Amérique, ou en Russie? Les Anglais aiment-ils le rosbif?

Êtes-vous en haut, ou en bas? Est-ce le haut, ou le bas de la table? Y a-t-il une douzaine, une vingtaine, ou une centaine de livres sur la tablette? Quel est le nom de ce journal que vous aviez hier? Avez-vous travaillé toute la journée? Travaillez-vous tous les jours? Le renard (*fox*) est-il finaud? Avez-vous secouru votre ami? Aimez-vous les pommes de terre? À qui est ce terrain?

(29) In the negative we may use PAS AUSSI or PAS SI, PAS AUTANT or PAS TANT

(30) Notice that PIS and MIEUX are adverbs, PIRE and MEILLEUR, adjectives.

ADDENDUM

THE VOCABULARY

The student is not expected to memorize all the words in these lessons. It is probable however that he will recognize most of them on seeing them again. In every language words may be divided into three classes — *common words*, *literary words*, and *technical terms*. The first class is the most important. Words of the second class are met with chiefly in reading and in polished conversation, where they largely replace common words. With words of the third class we are little concerned, each trade or profession having its own terms, which are chiefly used and understood by its followers.

It is not always easy for the student to distinguish between a common and a literary word in French, for French, being largely taken from Latin, contains many common words of Latin origin which resemble English literary words. Thus the words ENTRER, DESCENDRE, EMBRESSER, MONTER, ENTERREUR, GRANDEUR, DISCOURS, ENTERREMENT, JOURNAL, AIMABLE, resemble the English *enter*, *descend*, *embrace*, *mount*, *inter*, *grandeur*, *discourse*, *interment*, *journal*, *amiable*, to which indeed they correspond; but they are also the only equivalents of the English *to come in*, *come down*, *kiss*, *come up*, *bury*, *size*, *speech*, *burial*, *newspaper*, *nice* (applied to a person). French has not, to the same extent as English, a double vocabulary. One way of detecting common words is noticing whether or not they are formed from pre-existing French words. Another way is by the frequency with which they occur in these lessons, which are conversational in character.

English has a knack of joining adverbs to common verbs so as to modify the latter, thus; *come*, *come in*, *come out*, *come over* or *across*, *come up*, *come down*, *come near*, *come after*, *come before*, *come between*, *come forward*. French does this in a very limited way, preferring to express these ideas by single words, thus; VENIR, ENTRER, SORTIR, TRAVERSER, MONTER, DESCENDRE, APPROCHER, SUIVRE, PRÉCÉDER (or DEVANCER), SÉPARER, AVANCER. These are the *logical equivalents* of the English words above given, while they are the *grammatical equivalents* of *come*, *enter*, (*sortir*, no equivalent), *traverse*, *mount*, *descend*, *approach*, *follow*, *precede*, *separate*, *advance*.

The expert translator never seeks for *grammatical equivalents*, but knowing that there are many ways of expressing the same idea, tries to grasp the idea and then seeks its logical equivalent in the other language.

When one is familiar with a language the proper expressions suggest themselves, or rather are suggested by the ideas. For the present the student may find it helpful in dealing with verbs like *come in*, *come down*, etc., to resolve them when possible into single words (*enter*, *descend*), before translating them.

Idioms with AVOIR

J'ai faim, (soif, sommeil, froid, chaud).	I am hungry, (thirsty, sleepy, cold, warm).
J'ai bon appétit, j'ai mal au pied.	I have a good appetite, I have a sore foot.
J'ai douze ans.	I am twelve years old.
J'ai pitié de vous.	I have pity for you.

IDIOMS WITH AVOIR

J'ai *honte de* le dire.

J'ai *peur de* rester ici.

J'ai *regret d'avoir* di' cela.

J'ai *tort de* parler ainsi.

J'*avais* *raison de* venir.

J'ai *hâte de* partir.

J'ai *envie de* rire. (1)

J'ai *envie de* rester ici.

Ai-je *besoin de* vous dire de partir?

J'ai *soin de* prendre mon livre.

J'*ai* *sujet d'avoir* peur de vous.

J'ai *lieu de* vous craindre.

Je signerai cela *s'il y a lieu*.

Le concert *aura lieu* ce soir.

J'ai *coutume de* faire une promenade le soir.

Vous *avez* *beau* parler, *on* ne vous *entend* pas. (2)

Je n'ai ni *le temps* ni *l'intention de* vous répondre.

J'ai *l'honneur d'accuser* réception de votre lettre du dix courant.

On peut dire de même: j'*ai* *la* *patience de*, *le* *courage de*, *l'habitude de*, *l'occasion de*, etc. (3)

I am ashamed to say so.

I am afraid to stay here.

I am sorry for having said that.

I am wrong in speaking thus.

I was right in coming.

I am in a hurry to leave.

I have an inclination to laugh.

I have a mind (notion) to stay here.

Have I need to tell you to leave?

I have care to take my book.

I have reason for being afraid of you.

I have ground (occasion) to fear you.

I will sign that if there is occasion.

The concert will have place (take place) to-night.

I usually take a walk in the evening.

Speak all you like, they don't hear you.

I have neither the time nor the intention of replying to you.

I have the honor of acknowledgin receipt of your letter of the tenth inst.

We can say similarly: I have the patience to, the courage to, the habit of, the occasion to.

(1) *Envie* means *envy* or *longing for something*, hence *desire*, *inclination*. FAIRE ENVIE = to cause envy. So FAIRE PITIÉ means to cause pity.

(2) *Avoir beau* (to have a fine opportunity) is used ironically, implying that the act is useless, or in vain, much like the English; *you may speak all you like* (there is nothing to prevent you). Notice that this expression, unlike the others, omits *de* before the Infinitive.

(3) Observe that these latter expressions, unlike the first given, require the article *le*. *J'ai coutume de*, but *j'ai l'habitude de*. The expressions which omit the article are few and should be learned by heart.

COMMON PHRASES

To be learned by heart

C'est joli ça. C' est gentil.	That is pretty, that. It's nice.
Trouvez-vous?	Do you find so (think so)?
Je trouve que c'est un peu long.	I think that it is rather long.
C'est long, mais n'importe.	It is long, but no matter.
Comment trouvez-vous cette robe?	How do you like this dress?
J'en veux une plus longue.	I want a longer one.
En voici une. C'en est une.	Here is one (thereof). This is one.
C'en est une belle.	It is a nice one.

Voici une table de six pieds de long (or de longueur)	Here is a table (of) six feet (of) long.
Elle a six pieds de long sur trois de large.	She has six feet long by three wide.
Elle a ça de long.	She has that long.
Elle est longue de six pieds.	It is long by six feet (6 ft. long).
Elle est haute de trois pieds.	It is high by three feet (3 ft. high).
Elle est haute comme ça.	It is high like that (that high).
Il est âgé de dix ans.	He is aged of ten years (10 yrs. old).
Il est en retard de deux heures.	He is late by two hours (2 hrs. late).
Il est plus grand que moi de deux pouces.	He is taller than me by two thumbs (2 inches).
Il est grandi d'un pouce.	He is grown (by) an inch.
La hauteur de cette table est de trois pieds.	The height of this table is (of) three feet.
La longueur de la table est de six pieds.	The length of this table is (of) six feet.
Le poids de cette table est de vingt livres.	The weight of this table is (of) twenty lbs.
Le prix (valeur) de la table est de vingt francs.	The price of the table is (of) twenty francs.
Le montant de la note est de vingt francs.	The amount of the bill is (of) twenty francs.
La durée du service est de trois ans. (4)	The duration of the service is (of) three years.

(4) In all these examples expressing dimension, weight, price, etc. the preposition *de* is required. POIDS; hence AVOIR-DU-POIDS.

COMMON PHRASES

J'ai deux dollars <i>de trop</i> .	I have two dollars (of) too much.
J'ai deux dollars <i>de reste</i> .	I have two dollars (of) over
Si j'avais <i>un dollar de plus</i> .	If I had one dollar (of) more.
Si j'avais <i>un dollar de moins</i> .	If I had one dollar (of) less.
C'est toujours <i>un de plus</i> (un de moins).	It is always one (of) more (on less).
C'est ça <i>de plus</i> ; ça <i>de moins</i> .	It is that much more; that less.

(5)

J'ai <i>quelque chose de beau</i> .	I have something (of) fine.
Vous n'avez <i>rien de bon</i> .	You have nothing (of) good.
Il n'y a rien <i>de mieux</i> (de pis).	There is nothing (of) better (worse)
Qu'est-ce qu'il y a <i>de nouveau</i> ?	What is there of new? (6)
Il n'y a pas <i>grand'chose</i> .	There isn't much.
Il y a <i>ceci de nouveau</i> .	There is this (of) new.
Il y a <i>quelqu'un de mort</i> ici.	There is someone (of) dead here.
Il n'y a <i>personne de mort</i> .	There is no one (of) dead.
<i>Quoi de plus beau</i> que de rester ici?	What (of) nicer than to stay here?

Il y a <i>un village de libre</i> .	There is <i>one</i> village (of) free.
J'ai deux livres <i>de finis</i> .	I have two books (of) finished.
J'ai plusieurs maisons <i>de bâties</i> .	I have several houses (of) built.
J'ai beaucoup d'argent <i>de placé</i> .	I have much money (of) placed.
<i>Combien de biscuits</i> y a-t-il de brûlés ?	How many biscuits are there (of) burned ?
Il n'y en a pas <i>de brûlés</i> .	There are none (of) burned. (7)
<i>Autant de perdu</i> .	So much lost.

(5) TROP, RESTE, PLUS, MOINS, could not here be used without DE. We could not say (as in English) J'AI UN DOLLAR PLUS.

(6) Adjectives cannot be joined to RIEN, PERSONNE, QUELQUE CHOSE, etc., without DE (as is done in English).

(7) There is a difference between "there is a free village" and "there is a village free (which is free)". So distinguish between *there are several burnt biscuits* and *there are several biscuits burnt (which have been burnt)*. The adjective or participle, placed after the noun in English, is equivalent to a whole clause. In French the usual place of the adjective is after its noun; by using DE we make it equivalent to a whole clause. Hence distinguish between IL Y A UN VILLAGE LIBRE, and IL Y A UN VILLAGE DE LIBRE; IL Y A PLUSIEURS BISCUITS BRÛLÉS, and IL Y A PLUSIEURS BISCUITS DE BRÛLÉS.

COMMON PHRASES

Pierre marche <i>le long</i> de la côte.	Peter walks along the shore.
Il a pleuré tout le long du chemin.	He wept all along the road.
Il est <u>au bas</u> de la rue.	He is down the street.
Il est dans le haut de la rue.	He is up the street.
Cet homme a l'air distingué.	This man has a distinguished air.
Oui, c'est <u>un</u> bel homme.	Yes, he is a nice looking man.
Quel âge a-t-il ?	How old is he ?
Il a environ quarante ans.	He is about forty years old.
Il est plus âgé que moi.	He is older than me.
Vous <u>avez</u> l'air fatigué.	You look tired.
Mais je ne <i>le suis pas</i> .	But I am not (tired).
Je dis que vous <u>en</u> <u>avez</u> l'air.	I say that you look it.
De quoi Jean a-t-il l'air ?	What does John look like ?
Il a l'air d'une femme.	He looks like a woman.
Va-t-il s'asseoir ici ?	Is he going to sit down here ?
Ça en <u>a</u> l'air. Ça a l'air à ça.	It looks like it (has the appearance thereof). It looks like that.
Que vous <u>importe</u> ?	What does it matter to you ?
Qu'importe ?	What matters it ?
Le voilà qui me regarde.	There he is looking at me.
Le voici qui vient.	Here he is coming.
Me voici, Louis. Nous voici.	Here I am Louis. Here we are.
Nous voilà partis. Nous voilà arrivés. Enfin.	Here we are off. Here we are arrived. At last
Travailles-tu, ces jours-ci, Jean ?	Do you work these days John ?
Oui, je travaille tous les jours.	Yes, I work every day.
J'ai travaillé toute la journée.	I worked all day.
Je travaille le soir, tous les soirs.	I work at night, every night.
Je travaille tous les deux jours.	I work every second day.
Je travaille le lundi et le mercredi.	I work every Monday and Wed.
Lequel de ces livres voulez-vous ?	Which of these books do you want ?
Tous les trois, tous les deux.	All three, all two (= both).
Où est le journal (les journaux) ?	Where is the paper (the papers) ?
Le voici. Les voici.	Here it is. Here they are.
Avez-vous des <u>allumettes</u> ?	Have you any matches ?
En voici. En voici une.	Here are some. Here is one.
Quelqu'un frappe à la porte.	Some one raps at the door.
On sonne.	Some one rings.

COMMON PHRASES

Monsieur Duval y est-il ?	Is Mr. Duval in ? (8)
Est-ce que monsieur D. y est ?	" "
Monsieur Duval est-il chez lui ?	Is Mr. Duval at home ?
Monsieur Duval est-il à la maison ?	" "
Non, monsieur, il n'y est pas.	No, he is not in.
Il est à la campagne. En ville.	He is in the country. In town.
Il sera à la maison ce soir.	He will be at home to-night.
Il est allé en ville.	He is gone to town.
Alors je vais l'attendre.	Then I will wait for him (await h.)
J'attendrai jusqu'à trois heures,	I will wait until three o'clock, and
et puis, si vous me permettez, je.....	then, if you permit me, I (9)

Monsieur Duval est malade au lit.	Mr. Duval is sick in bed.
Il est encore au lit ? et voilà dix heures qui sonnent.	He is still in bed ? and there is ten o'clock striking.
Est-ce qu'il lit au lit ?	Is he reading in bed ?
Est-ce qu'il sait lire ?	Can he read ?
Il sait lire un peu.	He can read a little.
À force d'essayer il réussira.	By dint of trying he will succeed.
Nous avons terminé l'affaire à l'amiable.	We settled the matter amicably.
Quand le chat n'y est pas, les souris dansent.	When the cat is not at home the mice dance.

Jean est en haut.	John is up-stairs.
Allez en haut. Montez.	Go up-stairs. Go up.
Allez en bas. Descendez.	Go down-stairs. Go down.
Entrez. Sortez. Regardez-moi.	Come in. Go out. Look at me
Vite ! Dépêchez-vous (hâtez-vous).	Quick ! Hurry up.
Vous perdez tant de temps.	You lose so much time.
Dépêchez-vous de manger.	Hurry up and eat.
Vous êtes bien pressé.	You are in a great hurry.
Vous m'empêchez de dormir.	You prevent me from sleeping.
Je ne peux pas m'empêcher de rire.	I can't help (keep from) laughing.

(8) Y generally refers to a place before mentioned, but not when used in the above idiom.

(9) Alors = then, therefore; puis = then, after that.

COMMON PHRASES

Levez-vous. Couchez-vous.	Get up (raise yourself). Lie down.
Couchez-vous sur le sofa.	Lay yourself (lie down) on the sofa.
Baissez-vous. Écoutez.	Lower yourself (bend down) Listen.
Eloignez-vous de la table.	Distance yourself (get away) from
Poussez. Le grain pousse.	the table. Push. The grain grows.
Je m'en éloigne.	I am getting away from it.
Allez chercher la bougie.	Go and get the wax-candle.
Allez plus loin. Venez plus près.	Go farther. Come nearer.
Haussez la voix. Parlez plus haut.	Raise the voice. Speak louder.
Baissez la voix. Parlez plus bas.	Lower the voice. Speak lower.
Il hausse les épaules.	He raises (shrugs) the shoulders.
Il marche à quatre pattes.	He walks on four legs.
Écoutez-moi. Ne poussez pas.	Listen to me. Don't push.
Le livre est tombé à terre, ramassez-le.	The book is fallen to the ground, pick it up.
Est-ce le livre de Marie?	Is it Mary's book.
Non, c'est le mien; vous avez celui de Marie.	No, it is mine, you have Mary's.
Vous avez le sien.	You have hers. (10)
Aidez-moi à trouver mes bas.	Help me to find my stockings.
Les voici. Ils sont percés.	Here they are. They are pierced (have holes).
Apportez-les-moi.	Bring them to me.
Prêtez-moi votre canif.	Lend me your pen-knife.
Laissez ça ici. Emportez cela.	Leave that here. Take that away.
Laissez-moi tranquille.	Leave me alone (unmolested).
Laissez-moi seul.	Leave me alone (by myself).
Apportez-moi mon déjeuner.	Bring me my breakfast.
Marie, donne-moi un baiser.	Mary, give me a kiss.
Embrasse-moi.	Kiss me.
Il est amoureux de Marie.	He is in love with Mary.
Faites mes amitiés à Sara.	Give my love to Sara.
Voici le balai, allez balayer les escaliers.	Here is the broom, go (and) sweep the stairs.
Comme vous grandissez.	How tall you are getting.
Jean n'est pas grand, mais il	John is not tall, but he is stout.

(10) SIEN is masculine to agree with *book* (understood). It does not agree with *MARIE*.

COMMON PHRASES

est gros. Il grossit, mais il ne grandit pas.	He is getting stout, but he is not getting tall.
Je trouve qu'il engraisse.	I think he is getting fat.
Ce tableau noir est grand, ce crayon est gros.	This black-board is large, this pencil is big (stout, bulky).
La mer est grosse.	The sea is big (rough).
Il a raison jusqu'à un certain point.	He is right to a certain extent.
Comment nommez-vous cela en français? Ça se nomme (s'appelle) "timbre-poste".	How do you name that in French? That is named "postage-stamp"
Comment vous nommez-vous?	What is your name?
Je me nomme Jean.	My name is John.
As-tu l'heure?	Hast thou the time?
Il est dix heures passées.	It is past ten o'clock.
Quel jour du mois avons-nous?	What day of the month is this?
Quel est le quantième?	What is the date?
C'est le cinq.	It is the fifth. (the five)
Avez-vous de l'argent blanc?	Have you any white money (silver)?
Je n'ai rien que ça.	I have only that.
Plait-il, monsieur? (pardon?)	Plases it (your pleasure), sir? (II)
Voilà ce que j'ai.	There is what I have.
Voilà tout ce que j'ai.	There is all I have.
Je n'ai pas de petite monnaie.	I have no small money (change).
Vous pouvez en avoir de J.	You can get some from J.
Que veux-tu dire?	What do you mean? (want to say)
Je veux dire ce que je dis.	I mean what I say.
Vraiment! (12)	Indeed! (really)
Que veut dire ce mot en anglais?	What means this word in English?
Qu'est-ce que ça veut dire?	What does that mean?
Qu'est-ce qu'une île?	What is an island?
C'est une belle chose que la musique.	It is a fine thing that music (is).
C'est une belle chose que de garder le secret.	It is a fine thing that keeping a secret (is).

(11) *Plait-il* is for *QUE VOUS PLAÎT-IL?*, *what pleases to you?* or *what is your pleasure?* It may be used in answer to a "call" from someone, or when we wish a remark repeated.

(12) Adverbs, we have seen, are formed by adding *ment* to the feminine form of adjectives. If the adjective end in a vowel however (*vérai*), the masc. form is used, for the *s* would have no phonetic value.

COMMON PHRASES

J'ai la tête en feu.	My head is on fire.
Vous avez les yeux rouges, avez-vous pleuré?	Your eyes are red, have you wept (been weeping)?
Qu'il a donc la tête dure!	What a hard (block) head he has
Il a les jambes courtes.	His legs are short.
Il a la voix douce.	He has a sweet voice.
Il a froid aux pieds. (13)	His feet are cold (has cold to the ft.)
Il a chaud aux mains.	His hands are warm.
Il a une tête, une épingle en a bien une.	He has a head, a pin has one too.

Il est tard, fort tard. Bonne nuit.	It is late, very late. Good night.
Vous êtes en retard.	You are late (behind time).
Au secours!	To the rescue (= help)!
Un, deux; l'un d'eux.	One, two; one of them.
Un et un font deux.	One and one make two.
Deux et deux font quatre.	Two and two make four.
Les beaufs vont deux à deux.	The o'en go two by two.
J'ai parcouru ce livre.	I have gone over this book.
C'est à moi à jouer.	It is mine (my turn) to play.
Jouez carreau, trèfle, cœur, pique.	Play diamonds, clover (clubs), hearts, pics (spades). (14)
Je ne veux pas jouer aux cartes.	I do not want to play (at) cards.
Je veux jouer à la balle.	I want to play (at) ball.
Je veux jouer du piano, ou de la harpe.	I want to play (of) the piano, or (of) the harp. (15)
Je n'ai plus de cartes.	I have no more cards.
Je n'ai pas de cartes.	I have no cards.
Je n'ai pas une carte.	I have not one card.
Pas une seule carte.	Not a single card.
En avez-vous? Pas beaucoup.	Have you any? Not many.
Pas trop. Ni trop, ni trop peu.	Nor too m. nor too few.
Je n'en ai pas du tout.	I have none at all.

(13) We avoid using the possessive adjectives *mon, ma, mes*, etc. in referring to the body or its attributes, except where the meaning would not be clear without them.

(14) The "club" in cards is really a *clover* or *trèfle* (three leaf).

(15) We play *at* games, but play *of* the musical instrument.

COMMON PHRASES

Avez-vous des gants à bon
marché? En voici

N'en avez-vous pas à meilleur
marché?

Ceux-ci sont moins chers.

Voilà les moins chers.

Je prendrai ceux-ci.

J'ai fait un bon marché.

Je veux aussi du sucre.

Combien vous en faut-il?

Il m'en faut trois livres.

Est-ce tout ce qu'il vous faut?

Est-ce tout ce dont vous avez
besoin?

Ne vous faut-il pas d'autre chose?

Have you any cheap gloves?

Here are some.

Have you none cheaper (at better
market)?

These are less dear (cheaper).

Here are the cheapest ones.

I will take these.

I made a good bargain.

I also want some sugar.

How much do you need?

I need (to me is needed) 3 pounds.

Is that all that is needed to you?

Is that all whereof you have need?

Do you not need anything else?

Je vous ai vu hier soir ou hier
matin. Où est mon courrier?

J'ai reçu votre lettre par le cour-
rier de ce matin.

Je vous expédie les livres par
ce courrier.

Je réponds à la vôtre du trois
courant. Bien à vous.

Je veux aller à la poste.

Je veux aller mettre cette let-
tre à la poste. Votre dévoué.

Je veux aller au poste (de police).

Allez-y à pied. En voiture.

Comme vous êtes pâle!

Que vous êtes pâle!

J'ai le rhume. Je crache du sang.

Le rhume de cerveau.

Le rhume de poitrine.

J'ai le hoquet.

J'ai les pieds humides.

J'ai les mains enflées.

I saw you last night or yesterday
morning. Where is my mail?

I received your letter by this
morning's messenger (mail).

I send you the books by this mail.

I reply to yours of the 3 rd. instant.
Yours truly

I want to go to the post (office).

I want to go (and) put this letter
in the post. Your devoted (servant)

I want to go to the police station.

Go there on foot. In a carriage.

How pale you are!

" "

I have a cold. I spit blood.

A cold of the brain. (in the head)

A cold of the chest.

I have the hiccoughs

I have the feet wet (my feet are w.)

I have the hands swollen. (inflamed)

COMMON PHRASES

Il parle <i>fort bien</i> le français.	He speaks French <i>very well</i> .
Il prononce <i>mal</i> l'anglais.	He pronounces English badly.
Il parle <i>assez couramment</i> l'espagnol.	He speaks Sp. pretty fluently.
Il parle <i>très peu</i> l'italien.	He speaks Ital. very little. (16)
J'aime <i>mieux</i> cette étoffe que l'autre.	I like this stuff <i>better</i> than etc.
Il réussit <i>mieux</i> dans la prose que dans les vers.	He succeeds better in prose than in verse.
Nous <u>allons souvent</u> au théâtre.	We <i>often</i> go to the theatre.
Vous <u>avez bien</u> fait.	You have done right.
Vous <u>avez mal</u> fait.	You have done wrong.
Vous <u>avez mieux</u> fait cette fois-ci.	You did better this time.
J'ai <i>beaucoup</i> voyagé.	I have travelled much.
J'ai <i>assez</i> travaillé.	I have worked enough.
J'ai <i>trop peu</i> étudié la leçon.	I have studied the les. too little.
Il a <i>fort bien</i> appris la leçon.	He has learned the l. very well.
J'ai souvent <u>été</u> au théâtre. (17)	I have been to the t. often.
Je n'ai <i>rien</i> vu.	I saw nothing.
J'ai <i>tout</i> vu.	I saw everything.
J'ai tout vu, excepté (sauf) le chat.	I saw everything except (save) the cat.
Je ne vois plus personne.	I see no longer anyone.
Je ne vois plus rien.	I no longer see anything.
Pas de livres ! Plus de livres.	No books ! No more books.
Encore du pain, encore des livres.	Some more bread, more books.
Prenez <u>en</u> , et donnez-m'en.	Take some and give me some.
Descendons ! Descendez-vous ?	Let's go down ! Are you going down ? Give me one; take two.
Montons <u>ensemble</u> . Montez-vous ?	Let's go up together. Are you going up ?
Courons ! Couchons-nous.	Let us run ! Let us lie down.
Reposons-nous. Asseyons-nous.	Let us rest. Let us sit down.

(16) Adverbs in French are usually placed immediately after the verb instead of being separated from it by another word as in English.

(17) In the compound tenses the adverb is placed as usual immediately after the verb, but before the participle.

COMMON PHRASES

Dépêchons-nous. Allons chercher de l'eau. Prenons le tramway.

C'est le plus jeune enfant.

C'est l'enfant le plus âgé.

Il ne sait pas grand' chose.

Je lui ai écrit.

Je l'ai écrit.

Je lui ai dit de venir.

Je l'ai souvent dit.

Je leur ai donné de l'argent.

Je les ai donnés à Jean.

Quelqu'un est-il venu ?

Personne n'est venu.

Je ne suis pas riche, mais je le serai un jour.

Je ne suis ni riche ni pauvre.

Ni le chien, ni le chat n'est ici.

Je ne peux pas voir, à cause de la fumée.

J'ai autant d'argent que j'en avais hier.

J'en ai plus que j'en avais hier.

Je n'en ai pas tant que j'en avais.

J'en ai autant qu'il m'en faut.

Nous en avions; nous en avons.

Les chemins sont tels, que je ne peux aller à la ville.

Le livre est tel qu'il était.

La maison est telle qu'elle était.

Mon frère est mieux qu'il était.

Il fait tellement froid (or si froid), que j'ai peur de sortir.

Let us hurry. Let us go get some water. Let's take the car.

It is the youngest child.

It is the eldest child.

He doesn't know much.

I wrote to him.

I wrote it.

I told (to) him to come.

I often said it (so).

I gave to them some money.

I gave them to John.

Did anyone come ?

Nobody came

I am not rich, but I'll be so some day.

I am neither rich nor poor.

Neither the dog nor cat is here.

I can't see on account of the smoke.

I have as much money as I had thereof yesterday.

I have more thereof than I had thereof yesterday.

I have not as much (thereof) as I had (thereof).

I have as much thereof as I need We had some: we have s

The roads are such, that I can't go to town.

The book is such (just) as it was.

The house is just as it was.

My brother is better than etc.

It is so cold that I am afraid to go out.

COMMON PHRASES

On a tué cet homme en le forçant à travailler, alors qu'il était malade.	They killed that man in (or by) compelling him to work, when he was sick.
J'ai perdu mon chapeau en descendant la côte.	I lost my hat in coming down the hill.
En agissant ainsi, vous m'avez trompé.	In acting thus you deceived me.
Naturellement vous ne l'avez pas fait exprès.	Of course (naturally) you did not do it on purpose.
Nous voici enfin.	Here we are at last.
On naît, on vit et enfin on meurt.	One is born, one lives and finally one dies.
Mais enfin, que voulez-vous ?	But after all, what do you expect ?
Venez avec moi, autrement j'aurai peur.	Come with me, otherwise I will be afraid.
Il ne mange pas, parce qu'il est malade.	He does not eat because he is sick.
Il ne comprend pas, puisqu'il est Allemand.	He does not understand because he is German.
Il est Allemand; cependant il parle français.	He is a German; however he speaks French.
Il a été à l'école à Paris, de sorte qu'il parle français.	He went to school in Paris, so that he speaks French.
L'Allemand est difficile, tandis que le français ne l'est pas.	German is difficult, whereas French is not.
Puisque ce chapeau vous plaît, gardez-le.	Since this hat pleases you, keep it.
Il est trop grand, comme vous voyez.	It is too big, as you see.
Au contraire, il vous va bien.	On the contrary it fits you w.
J'oublie les mots, à mesure que je les apprend.	I forget the words as fast as I learn them.
Il sera payé, selon qu'il travaillera.	He will be paid according as he shall work.
J'ai trouvé mon livre, les pages en sont déchirées.	I found my book, the pages thereof are torn (its pages etc.)
Un livre dont les pages sont déchirées.	A book the pages whereof are torn (whose pages are torn).



Students who desire to reap the full benefit of this course should become members of the "Académie De Brisay". All such members have the privilege of sending in exercises on each lesson for correction, together with any questions relating to the same which require explanations and answers.

Exercises to be mailed for correction.

At the end of each lesson will be found exercises to be mailed for correction. Besides these we have special exercises and instructions which we furnish to our students.

TERMS FOR MEMBERSHIP

Any one already in possession of Part I, desiring to take up the course, may begin at any time by sending in the work on the first lesson, together with the fee, \$15.00. Two or more persons forming a club (or sending in their fees together) will receive tuition for \$12.50 each. Each member is entitled to a set of books and tuition as aforesaid. In case of a single student taking two languages at once, the fee is also \$25.

Part I will be mailed to any address on receipt of 50 cents. The other parts are not sold separately. Special arrangements will be made with teachers ordering several sets of books at once. Money orders and cheques should be made payable to the principal.

ACADEMIE DE BRISAY,

(CANADIAN BRANCH)	— — — —	OTTAWA, CAN.
(AMERICAN BRANCH)	— — — —	OGDENSBURG, N. Y.